



THE NEW YORK



DRAMATIC MIRROR

VOL. LVII, No. 1,481.

NEW YORK: SATURDAY, MAY 11, 1907.

PRICE TEN CENTS



is a woman and very broad, the other is a

the first, The Flag Station, is an intense play by Charles A. Kenyon. The scene is laid out of the way flag station on the Canadian Pacific Railway, in the Selkirk Mountains, a raging blizzard. Dick Anderson, a graph operator, has been on duty for three without a chance to sleep. Overcome by he makes a mistake in transcribing his order and sends a passenger train to meet another on a single track. His wife discovers the in his agony Anderson about to kill himself and his wife, when his telegraph messages that one train is ten minutes late. is a bare chance that the first train has and a siding in time. If the two trains have and in safety Anderson and his wife will a whistle at a certain time. Together they watching the clock. The hour strikes and Anderson turns his revolver on his wife. Just is about to fire the whistle sounds in the

LINCOLN SQUARE.—Christopher, Jr., was the ill of the William Morris Stock company last week. The play was cast as follows: Christopher

(Continued on page 12.)



IN OTHER CITIES. SAN FRANCISCO.

Lillian Russell in *The Butterfly* drew large and fashionable audiences to the Van Ness April 23-24. Annie Russell in *A Midsummer Night's Dream* 25-26. Florence Roberts devoted the fourth and last week of her engagement at the Novelty to an excellent revival of *Bohème* 22-23 to big business. The San Francisco Opera Co. in *Robin Hood* 20.

Moths was the bill at the Colonial 23-25 to fair business. *Edie* Bond in the role of Fuchsia Leach was pleasingly lovely. Jewell as the wife was convincing, and Frank Bacon in the part of the Scotch lord was amusing. Next week, *La Belle Romaine*.

At the Alcazar Theatre and back among large audiences the week of 23-25. The humor of the farce was well brought out by Bertell, Letell and John R. Maher as the two prevaricating husbands. Laura Lang and Adele Boland entered into the spirit of the play with much vim, and Daisy Lovering made a charming *Madame Antoinette* 23-25. W. R. Walling, H. D. Myers, and Ernest Glendinning were also acceptable in their respective roles. The Admirable Crichton 26.

The San Francisco Opera Co. in its second week of *The Tannhäuser*, did fair business 23-27. On 26 two farewell performances of *The Bohemian Girl* were given prior to the company's removal to the Novelty. A new stock in its sporting life 28.

Kohl and Hill in *Double Dutch*, consisting of *Poison* and *Clouette*, drew good patronage to the Davis 23-25.

Secret Service Sam proved a good drawing card at the Central 23-25. A. D. D. 26-27.

Valley, the beautiful *Black Moon* was the melodramatic offering at the Chute Theatre 23-25, playing to good business. *Shamash* 26.

The local lodge of T. M. A. took its annual benefit at the Novelty 25. The program consisted of twenty-four numbers and was contributed to by every theatre in town. The house was packed and a large sum was realized.

Lillian Russell was tendered a reception by the San Francisco Press Club 27. Miss Russell was elected an honorary member of this organization during her engagement here about three years ago.

A choral production of the legend of *Christophorus* was given at the Grand Theatre, Berkeley, 26. The music is by Josef Schubert, with words by Hermann. The soloists were: Grace Davis Northrup, soprano; Mrs. Milton E. Blanchard, contralto; Frank Owsen, tenor, and John Carrington, baritone. The chorus of 275 voices was under the leadership of Professor Wolfe.

Extensive preparations are being made for the coming presentation of *Nazareth*. Clay W. Green's company, to be given at Santa Clara College 15. Maria, the author of *The Last Eternal*, and Rev. Father Fox have charge of the staging of the sacred drama, and the incidental music will be arranged by Rev. Father Sweeney. No women will be in the cast, and the presence of Father Fox will be made manifest by electrical effects. The scenery has been completed at great expense and is a revelation of art and beauty.

HARRY R. DE LABAUX.

SPOKANE.

The Free Lance was presented before a capacity audience at the Spokane Theatre the evening of April 26. The week closed with Mrs. Wiggs of the Cabbage Patch, playing to large business 27-28. Blanche Chapman was seen in the title-role. *Levey* Mary was presented by the Spokane Theatre 29-30. The production of *Levey* Mary was a masterpiece of scenic and stage effects, with the local production of Mr. Wiggs of the Cabbage Patch, in which nearly 40,000 men, women and school children participated 27, which was proclaimed special order and closing day by Mayor Floyd L. Bennett, Mrs. Wiggs, the author of *The Last Eternal*, and Rev. Father Fox have charge of the staging of the sacred drama, and the incidental music will be arranged by Rev. Father Sweeney. No women will be in the cast, and the presence of Father Fox will be made manifest by electrical effects. The scenery has been completed at great expense and is a revelation of art and beauty.

HARRY R. DE LABAUX.

LOUISVILLE.

The last attraction at Macaulay's was *Forbes* Robertson and Gertrude Elliott in *repertoire*. They drew large business. Macaulay's is dark week of April 29 and will continue close during the month of May, except for the coming of Maude Adams in *Peter Pan*.

At the Mary Anderson, on Parade, after drawing large business 24-25, by Thomas W. Ross in *The Other Girl*, business was excellent. Next attraction at this house will be Mrs. Fiske 9 in *The New York Idea*, and the many inquiries indicate that the house will be sold out for each performance.

The season at the White City opened 27 in the traditional blaze of glory. Governor Beckham at the Capitol touched the electric button which put the wheels in motion, and Mayor Barth declared the day a half holiday. The beautiful place was crowded, notwithstanding that the day was slightly inclement.

The season at Fontaine Ferry Park will open 5. Many improvements have been made at this popular place, and the management announces that no admission will be charged. At last season, the Vanderbilt bill that will be offered at the Pavilion will be one of the distinctive features of the place, the headline for the opening week being Paul Spedoni.

Howard Hall, a former Louisville boy, played acceptably a prominent part in *On Parade* during the engagement at the Mary Anderson.

Echoes of the Musical Festival are heard in praise of Cornelia Overstreet, the Louisville pianist, for excellent work as accompanist, and the clubman tendered Peter Lee Atherton by the Musical Club at the Louisville Hotel.

Mr. Atherton has generously tendered the use of the new Mary Anderson, which belongs to him, to the Musical Club for a concert to be given by that organization early in 1908.

It is not generally known that Jackson Smith, one of the newly appointed commissioners of the Panama Canal, was at one time a theatrical manager. He, in connection with Felix Stanch, of Knoxville, controlled a circuit of theatres located at Memphis, Nashville, and Knoxville, Tenn.

CHARLES D. CLARKE.

OMAHA.

At Boyd's Theatre Otis Skinner opened a two-night engagement April 30 to a good house in *The Duet* and made a splendid *Madame*. Blanche Walsh 4. The Beggar Prince Opera Co., Summer season opening 10.

At the Krug Theatre the James Boys in *Missouri* 25-27 gave a series of fair performances to average business. Weary Willie Walker opened a two-week's engagement 26 to the usual large Sunday house. On the Bridge at Midnight 2-4. The Cow Puncher 5-8. The Bricker's Child 9-11. The Elmore Stock Co. will be seen at this house for a Summer engagement.

At the Woodward Theatre, which is excellent. Attraction for week of 28 is *Why Smith Left Home*.

Albert Morrison, Mr. Davies, and Mr. Reel held are worthy of special mention for their week. For week of 28 the *Wonders of Love* 28.

Announcement is made in the daily press of the dissolution of the partnership that has existed between O. D. Woodward, of Kansas City, and W. J. Burgess, of Omaha, dealing in the Woodward and Burgess Amusement Co. While the most amicable relations have always existed between the members of the firm, they, of course, had individual aims of their business, and it was decided to dissolve the partnership. Mr. Burgess has taken in all of the theatres excepting the Woodward Stock Co., to Mr. Woodward, and the day after this sale was consummated he sold the Burgess lease to Sullivan and Goodwin for their new theatre circuit, commencing to be given Aug. 1. Mr. Burgess so far has made no announcement of his individual plans. The theatre controlled by the Woodward and Burgess Amusement Co. were: Willis Wood Theatre, Kansas City; Auditorium, Kansas City; Boyd's Theatre, Omaha; the New Woodward Theatre, Omaha; New Grand Theatre, Sioux City, Ia.; Overland Theatre, Nebraska City, Neb.; New Grand Opera House, Sioux Falls, S. D.; Nebraska Theatre, Omaha; St. Peter Opera House, St. Paul, Minn.; Wilkeson Opera House, Carrollton, Mo.; De Graw Opera House, Brookfield, Mo.; Woodward Stock Co.

With the close of this week's engagement at the Woodward, Marie Pottier, leading woman, and David Hartford, stage-manager, will leave the Woodward Stock Co. Messrs. Morrison and Todd will also leave Omaha to join the Kansas City Woodward Co. at the Woodward Theatre. Eva Lane will come to Omaha for the balance of the season, and Emma Dunn, formerly with Richard Mansfield, will be leading woman of the Kansas City Stock Co. house.

It is expected that Edward J. Monahan, assistant manager of the Boyd, will remain as local manager for Mr. Woodward, and the Omaha public will be glad to have this report confirmed. Mr. Monahan has always been a popular as well as efficient assistant manager.

J. R. KINGWALT.

PORTLAND, ORE.

Net Goodwin opened the week at the Heilig April 23-24, presenting *When We Were Twenty-one*. An American Citizen, and A. G. Goodwin. Mr. Goodwin's work was fully up to his usual standard, and his support was uniformly good. Mrs. Wiggs played a return engagement of one night 25 and was well received, as always, when it plays here. Raymond Hitchcock in *A Yankee Tourist* 26-27, supplied one of the most enjoyable entertainments in the city. Among the other attractions are Walker Whitehead in *The Magic Melody* 28-29 and Murray and Mack in *Around Town* 4-5.

The Federal Stock Co. was the offering by the Baker Stock Co. at the Baker 21-22. The play proved unusually popular and was thoroughly appreciated and enjoyed by the Baker patrons. The principal work was performed by Donald Davies as the prodigal, Raymond Hitchcock as the miser, and a charming scenery. L. G. Goss as father of the prodigal, and the other actors were: Harry and James A. Goss. The next attraction will be *The Dictator* 24-25.

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KANSAS CITY.

The event of the week of April 24-25 was the opening of Forest Park, one of Kansas City's most popular outdoor amusement resorts. A big crowd was in attendance both afternoon and evening. The big feature of the new season is the Summer Theatre, where the Boston Ideal Opera Co. is the attraction. The Mikado was their opening bill and it was very ably presented, while the staging and costumes were worthy to stand out. A change of bill will be made weekly. *Levey* Mary is the new attraction, which will be the first of a series of windermers. It proved very interesting. The Fies Circus also proved to be something out of the ordinary and drew large crowds.

Elliott's Grandet in *Charley's Aunt* was a popular attraction, which will be the first of a series of windermers. It proved very interesting. The Fies Circus also proved to be something out of the ordinary and drew large crowds.

Emma Dunn will come to the Auditorium for an engagement of several weeks, following the close of the Woodward Stock season 11. Albert Morrison, next attraction at the Woodward Stock Co. at Omaha, will be among the supporting co.

D. KEEDY CAMPBELL.

MILWAUKEE.

The grand opera engagement at the Alhambra April 27, with Corried's Metropolitan Opera Co., giving two performances, was a successful one from all points of view.

The opening of the new English Stock Co. at the Pabst 25 was attended by an audience that comfortably filled the house. Mrs. Dane's Defense was the opening bill and was ably presented by a very competent cast of players. The leading parts are in the hands of Mr. Corried and Miss Green, who scored heavily. Week commencing 6 *The Little Minister*.

The Wizard of Oz opened a week's engagement at the Alhambra 26 and played large houses. Week commencing 6 *The Little Minister*.

At Yale, presented by Paul Gilmore and co., played a short engagement at the Davidson 26 to satisfactory houses. John Drew in *His House in Order* opened a week's engagement at the Davidson 29 and played good houses. Commencing May 2, for four nights, *The Lion and the Mouse*.

Big Hearted Jim is the current attraction at the Bion, opening 28 to good business. No Mother to Guide Her 29.

The new bill which went into effect at the Crystal 30 was well received by large houses, the headlines being Mr. and Mrs. Perkins Fisher. Among the others are *Aladdin*, *Jimmy Wall*, *Lewis* and *Chapin*, and *Miss Eileen*.

This is the last week of the Woodward Stock Co. at the Grand, they opening in a new play 30 to good business. Among others on the bill are the Three Mitchell, the DeMonicos, W. J. McDennatt, and *Aladdin*.

Ellery's Band still continues to please large crowds at Schiller Park.

Bohmer Kribs has secured a lease of the Hippodrome until May 18 and will continue his band at that place. The engagement is a successful one and will no doubt continue so until the end.

Adelaide Novak, former leading woman for Richard Mansfield, has been secured by Richard Mann to head his new stock co. at the Garrick.

A. K. ROBINSON.

MONTREAL.

William Faversham in *The Squaw Man* opened at His Majesty's to fair business April 26. Dallas Welford in *Mr. Hopkinson* 6-11.

The San Carlo Opera Co. opened an engagement of three performances at the Francois 30. The operas were *La Barbera*, *La Traviata*, *Carolina*, *Barbiana*, and *L'Inferno*. Jappand, for the benefit of the Western Hospital, 2-4.

The comedians Leonard and Halliday played a return engagement at the Academy in *Painting the Town* 10-11. It was a successful one, and the two stars distinguished themselves as before. Thomas E. Shea in *repertoire* 6-11.

The Merry Maidens are at the Royal in the usual burlesque and olio, the chief features of which are *Patti Carney*, *Ward* and *Raynor*, *Perrell*.

Margaret Anglin

Address communications care of MR. LEE SHUBERT, 1416 Broadway, New York

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EVA TANGUAY

Address MIRROR.

Brothers, and Burton and Burton, Kentucky Belle 6-11.

The co. at the National gave an excellent production of *One Roman d'un Homme Fausse*. Mlle. Verry and M. Scheler appeared in the principal roles. Michael Strook 6-11.

For the last week of their season the co. at the Nouveautés produced Sardou's *Maître Neveu*. Madame Ninove appeared to great advantage in the leading female role. Mlle. Pomey did good work as Reno Filaret. Saturday night's performance will be for the benefit of the co.

Owing to the sudden indisposition of Rosabel Morrison the role of *Net-U-Rich* in *The Squaw Man* was played 11 by Katherine Fisher at very short notice. Mlle. Fisher, who was educated at the Villa Marie Convent here and spent most of her childhood in Montreal, gave an excellent performance.

W. A. TREMAYNE.

SEATTLE.

At the Grand the Seattle College boys presented Julius Caesar April 26 in a very creditable manner, following closely to the lines of interpretation of the play as given by Charles B. Sanford three weeks previously. C. B. Reynolds, M. Th. Ryan, and J. B. Conner, considerable talent at Black Academy, Chasica, and Marcus Brutus respectively. Mrs. Wiggs of the Cabbage Patch 21-24, with matinee 24. Blanche Chapman as Mrs. Wiggs was excellent, and the support was first-class. Walker Whitehead in *The Magic Melody* 25-27, with matinee 25 played to medium houses with a good co. Net Goodwin in *repertoire* 28-4.

At the Seattle Murray and Mack in *Around the Town* 21-27 seemed to be in better form than when they visited us in March last, and gave a first-class performance of its kind. Helia, Bill 28-4.

At the Lolo the *Adventures of Lady Ureala* 21-27 was presented in a first-class manner by the Pentagon Stock Co. to medium and large houses. Allen May in the title role was very clever. William Dowling as Sir George Sylvester and the rest of the co., including Philip Sheffield, were good. Jim the Penman 28-4.

At the Lolo the Elan Musical Comedy co. gave a very acceptable performance of *Gilda-Gilda* 21-27, attracting good business. Cad Franks in the title role was all that could be desired, while the rest of the co. 2-11 was excellent. The *Adventures of Lady Ureala* 28-4. The double bill of *Venus* and *The Harlequins* 28-4.

BENJAMIN F. MISSEVEY.

BUFFALO.

May Irwin, during a brief engagement of four performances at the Star April 29-1, presented a double bill—Mrs. Wiggs of the Cabbage Patch and *Levey* Mary—and played fair houses.

The Star will be dark 2-4. The Lyric dark week 20. In Old Kentucky still retains a fair hold on local theatregoers, for the Teck did a big business week 20.

The Great Wall Street Mystery pleased capacity business at the Academy week 20.

Madame Sembrich sang to about 1,500 people in *Concertino* 21-29, under the management of Louis Whitting Gay.

Lillian Nedrick and Emma Showers are announced for a recital 3, and judging from the advance sale these two distinguished artists will be greeted by a large audience.

Julius McVickers has been engaged for Jessie Bonstelle's Stock Co. and will be seen in the principal male parts.

The Cathedral Club, under the direction of Charles E. Ryan, presented *Handy Andy* in a very capable manner 30.

Julia Agnes O'Connor, for many years Buffalo's leading soprano, made her professional debut at Shea's week 29 and scored an immense success, and is now being booked over the Keith and Proctor Circuit.

William Ferrin was in town 30.

P. T. O'CONNOR.

PROVIDENCE.

The Albee Comic Opera Stock co. began a four weeks' season at Keith's April 26, and drew packed houses. The opening opera, *Robin Hood*, received a fine presentation, and it is doubtful if a better or more popular selection could have been made. Vivian Brewster was a charming *Maid Marion*, Edith Bradford displayed a fine voice and scored as *Alan* a Dale, and Phil Branson as the Sheriff. Harold Elche as Robin Hood, Huntington May as Will Scarlet, Harry D'Orrill as Ansel, and Anna Stone as Dame Guaden were all eminently cast. The chorus was well trained, worked hard, looked well and backed up the principals most satisfactorily. The co. was royally greeted, and for three weeks more Keith patrons will feel much to their credit. The *Serenade* 6-11.

The Elmore Theatre week 26 had a pleasing attraction when Gay New York was given in place of the usual melodrama. The presentation was large and capable, and included Harry Emerson and Lillian Elche in leading roles. Business large. Eight Bells 6-11.

Manager Lovemore states that the vaudeville season just closed at Keith's 27 has been the most successful in the history of vaudeville at that theatre.

Harry McGee Webster, new stage director of the Pawtucket Albee Stock Co., has been engaged for the same position with the Providence Albee Co.

HOWARD C. RIPLEY.

DENVER.

Blanche Walsh had a successful week at the Broadway April 23-27, presenting *The Straight Road* to large audiences.

This has been a season of exceptionally good attractions, and it promises to close in a blaze of glory. At the Broadway we are to have Mrs. Leslie Carter

20-4. Otis Skinner 6-11. Viola Allen 20-25. Maude Adams 27-June 1. and Ethel Barrymore 10-12, the closing week.

Mary Manning will play a week's engagement at Elitch's Gardens 13-18, and later we are to have Mrs. Fiske in *The New York Idea*.

At the Tabor Low Dockstader's *Minstrels* 23-4, to be followed by the Elitch Stock Co. for three weeks, after which the company will go to Elitch's Gardens for the Summer.

Theodore Lerch is appearing as *Mephisto* at the Coria.

Margaret Peasey and her pupils gave an excellent presentation of *Lady Windermere's Fan* at the Broadway Theatre 26.

Editha Chapman Fined and her clever little daughter, Cora, members of the Walsh co., received much cordial attention during their engagement here, as Denver was once their home.

MARY ALKIRE BELL.

SALT LAKE CITY.

At the Salt Lake Theatre Annie Russell in *Midsummer Night's Dream* April 23-24; business light. Henrietta Crossman in *All-of-a-Sudden Pearly* April 25-27. Miss Crossman has many friends here, and business was good. *Levey* Mary, weekly 28-30, week of 29-4 in *A Country Girl* and *The Cigarette*.

At the Grand Theatre Harry Leighton and his very clever co. presented entire week of 23-27 Mr. Leighton's own dramatization of *Thine's* novel, *Butter-nut Jones*.—House full and audiences well pleased. Week of 28-4 *The Cherry Pickers*.

The Lyric is growing in popularity all the time, as patrons carry the word abroad. The people making up the audience of week of 25-27 were Nellie Andrews, Grand Opera Trio, Alfred Holt, Pudd, as Wayne, Evans and Lloyd, La Adella, and Leon Le Chartier. Good business at every performance.

The Salt Lake Symphony Orchestra gave the last of the series of concert at the Salt Lake Theatre, afternoon of 26 to the usual select audience. Professor Arthur Shepherd conductor. John D. Spencer manager.

C. E. JOHNSON.

DETROIT.

Although bitterly opposed by the colored element of the city, the Chasman came to the Detroit Opera House for a week's engagement commencing April 28, and drew capacity houses. *Levey* Mary 28-30. T. A. Frank Daniels in *The Tattooed Man* 3-11.

The third annual engagement of Vaughan Glaser and his excellent co. was inaugurated at the Lyricum Theatre week of 23 with *Levey* Mary and Women. Mr. Glaser and his co. are very popular here, and their presentation of the opening play left nothing to be desired, the house being tested to its capacity at every performance. When *Knighthood* Was in Flower next week.

A Millionaire's Revenue held the boards at the Whitner Opera House 28-4, and proved to be a strong drawing card. *Knighthood* follows week of 5.

R. W. Williams, of the *Temple Theatre*, accompanied by his wife and son, arrived home on 28, after spending the Winter in Phoenix, Ariz.

The Church Choral Society will give its annual Spring concert at the Church of Our Father evening of 3. Soloist Madame Janet Barreco.

THOMAS CARNEGIE.

COLUMBUS.

Anticipation is most keen for the engagement of Mrs. Fiske and that of Maude Adams in *Peter Pan* at the Shubert and Southern theatres commencing April 29. Seats for all performances of *Peter Pan* are now sold and for Mrs. Fiske the good seats are entirely gone. Mrs. Fiske closes the season of the Shubert and also probably ends the fortunate performances at this house, since the recent combination of the forces in New York looks as if we would have another vaudeville house. R. F. Keith was here Sunday with Mr. Albee looking over the field.

The Girl *Revue*, with Cecil Spencer, closed here for the season 28. The co. returned to New York and during the coming season will play week stands with three plays at each town. W. H. Turner is to have a new play, called *My Terrible Secret*.

Cole and Johnson opened the week of 28 at High Street in *The Sho-Ply Regiment* to good business, followed by Buster Brown, which comes Black Patti.

JOSEPH RUSSELL HAGUE.

INDIANAPOLIS.

Forbes Robertson and Gertrude Elliott played a successful engagement to large houses at English's April 18-21. Mrs. Warren's *Profession* 20. 1. Maude Adams 18-21. Lew Fields 21, 22.

Kidnaped for Revenge, the last melodrama of the season, is drawing large, well pleased houses at the Park 23-1. Black Patti Troubadours 2-4. Grace Merritt in *When Knighthood Was in Flower* 6-8. David Blagden in *His Last Dollar* 6-11.

Members of the Park Stock co., which opens 13 for a season of six weeks, will arrive a week before the opening, when *The Darling of the Gods* will be the first play presented. John Innes, Jr., leads, and Henry Owsen, baritone, are the only members of the co. so far announced.

The Mammocher will give its fourth concert of the season 2, with Mrs. Charles F. Kimball, soprano, and Emiliano Rensud, pianist, as soloists.

Barman and Bailey will open the circus season here 15.

FRANK KIRKWOOD.

TOLEDO.

At the Arcade Blanche Bates gave us *The Girl of the Golden West* April 26, 27. The house was packed at all three performances and the large audiences were thoroughly delighted. Following right on the heels of this event came Mrs. Fiske 28, 1. To-

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SOUTH AFRICAN NEWS.

The Bells of New York Still Popular—Vaudeville in Full Swing.

(Special Correspondence of The Mirror.)

JOHANNESBURG, April 10. Appearing at His Majesty's Theatre in the popular musical comedy, The Bells of New York. Though this is the third time companies have played it in Johannesburg it still meets with huge success. The work of the players received favorable comment in the local press, the piece being excellently staged and characterized by careful attention to the smallest details. The title-role was taken by Alice Pollard, who sang sweetly. The part, however, did not suit her as well as those allotted to her in the other comedies. The chief honor among the ladies fell to Maimie Brickwell as a dainty Pili. Lottie Sargent as Maimie Clancy as Cora Angelique was everything one could wish, Frank Greene as Harry Bronson acted exceedingly well, but Bert D'Arcy as Karl von Pumpernick, a lunatic, was not up to his usual form as a laugh-maker. The play is sure to draw big houses during the week.

Since I last wrote THE MIRROR the Empire Palace of Varieties has been doing a very good business. The most popular turn on the bill is Harry Tate's company in Motoring. It is screamingly funny and there are roars of laughter all over the house from the start to the finish.

Griff (L'Incomparable) comedy juggler, is very good. The Three Brags, equilibrist and hand balancers, are also exceedingly good. I understand that this is the first company they have ever performed in outside of Germany.

La Belle Nello, the equivoque queen, is a comely young woman, who places her dainty chin on a pocket handkerchief and smiles at the applause from the appreciative audience. Though we have had two or three of this kind of a turn at the Empire, La Belle Nello can hold her own easily. Josephine Sabel is still a very firm favorite, and I think the people of Johannesburg will be sorry when the time comes for her to leave.

Gilbert Girard, as "Clown Facal," is still going strong with his mimicry. Price and Prevost, in Bumpy Bumps, do a tumbling act which brings roars of laughter from the audience, and Fanny Wentworth is presenting new songs and stories, and brings down the house with versions of that well-known song, "The Honey-suckle and the Bee."

Fraser and Haley, duettists and dancers; Charles Stevens, character vocalist; the bioscope, a wonderful series of landscape pictures showing an English fox hunt in full cry, presented by J. B. Pitts, and the orchestra, with some pleasing music, under our old friend, David Foots, concludes a very good bill. L. V. BATTISCOMBE.

NEWS FROM NEW ZEALAND.

(Special Correspondence of The Mirror.)

WELLINGTON, April 10. J. C. Williamson, the well-known Australian entrepreneur, after enjoying a holiday of some five weeks in New Zealand, is returning to Sydney. During his stay in the colony he visited the four centers and nearly every town of importance, where he inspected the theatres, and leaves for a business and pleasure trip to England. It is almost certain that America will be included in the programme he has mapped out.

The Holloway Dramatic company is doing a first-class season at the Wellington Opera House with drama at three shillings, two shillings and one shilling. The Macmahons have added a sensational drama entitled The Yellow Peril to their company's repertoire, which is said to be a sure money getter.

The following dates (subject to slight alterations) have been booked for Andrew Mack's New Zealand tour: Wellington, March 30 to April 20; Masterton, April 22 and 23; Palmerston North, April 24 and 25; Dannevirke, April 26; Hastings, April 27; Napier, April 28 and 30; Gisborne, May 1 to 4; Auckland, May 6 to 24; New Plymouth, May 27; Stratford, May 28; Hawera, May 29; Wanganui, May 30 and 31; Christchurch, June 3 to 15; Timara, June 17; Dunedin, June 18 to July 3; Invercargill, July 4 and 5. His New Zealand and Australian tour will be under the direction of J. C. Williamson.

Wirth's Circus did enormous business from the start of the New Zealand tour at the Bluff right up to Auckland. The New Zealand tour of The Beases of the Barn Band is turning out an immense success.

Madame Blanche Arral is giving a series of concerts in New Zealand just now with fair to medium results.

I notice that our old friend, Dudley Clinton, is a member of H. G. Fisher's New York Idea company. Mr. Clinton while in New Zealand with George Musgrove's Sweet Nell company made many friends.

J. C. Williamson's Squaw Man company's tour of New Zealand was in every way a success. The chief cards in the repertoire were undoubtedly The Squaw Man and The Virginian. Under Two Flags was not much to look at.

The Christchurch season of the Royal Comics was something of a record from a financial standpoint, the box office receipts being much bigger than any previous venture that Mr. Williamson had sent to the City of the Plains.

The Brough-Fleming company is only meeting with fair success in the South Island. It returns to Australia in a few days' time.

The Fullers are doing fine business at their four theatres. The Macmahon Dramatic company, after a successful tour of the South Island, has returned to the North Island.

ANDREW SMART.

A "TRY-OUT" THEATRE.

The Park Opera House, at Asbury Park, has been secured by Bellows and Gregory for Saturday nights for the purpose of trying out new acts. Several well-known performers will be on every programme, but the interest will center on the acts of those anxious to make a start in vaudeville. Managers and agents will be invited to go to Asbury Park at the expense of Bellows and Gregory to witness these performances, with a view to future bookings. Later in the Summer a circuit of two weeks will be given to all acts of worth, and theatres have already been secured at Red Bank, Long Branch, Bay Shore, Patchogue and Arverne, besides the one at Asbury Park.

COMPANIES CLOSING.

Secret Service Sam, at Philadelphia, on May 4. Tom, Dick and Harry, at Pittsburgh, on May 4. Queen of the Highbinders, at New York City, on May 11. Jessie Bonstelle in Sunday, at New York City, on May 4. Nance O'Neill in Clio, at Boston, on May 4. The Partelle Stock company in Trenton, N. J., on May 12. The Payton Sisters in South-McAlister, I. T., on May 11. Don Hendricks in Duluth on May 11. Ken and Adams in Elizabeth, N. J., on May 4. The Midnight Flyer in Joliet, Ill., on May 12. The Little Homestead in Muskegon, Mich., on May 5. Adelaide Thurston in The Girl from Out Yonder in Allentown, Pa., on May 4. Lillian Russell's tour in The Butterfly will end at Detroit on June 16. Creston Clarke's long, successful season will close in Baltimore, Md., on May 11. The Clansman company (Southern) closed at Norfolk, owing to the poor attendance at the Jamestown Exposition, during which it was to run. The production may return there later.

DEATH OF IAN MACLAREN.

Dr. John Watson (Ian MacLaren), author of "Beside the Bonnie Brier Bush," died at Mt. Pleasant, Iowa, on May 6, of blood poisoning, resulting from tonsillitis. Dr. Watson was born in Manchester, Lancs., England, in 1860. He was taken ill about a week ago while on a lecturing tour of the United States. A dramatization of "Beside the Bonnie Brier Bush" has been a popular play for several years.

GOSHP OF THE TOWN.

Pauline Anthony has replaced Frances Ring in The Boys of Company B. Adelaide Fitzhugh has replaced Jessie Bonstelle in the same play.

Miss Rosina Zaleska is visiting friends at Buffalo, and will spend a few days superintending work on her farm at La Boy, N. Y.

The Christian Pilgrim is the title chosen for Henrietta Croswan's production of "Pilgrim's Progress" in dramatized form.

Arrangements have been concluded for the production at Drury Lane, London, on May 16, of Donald MacLaren's Indian play, The Last of His Race, alias The Redskins.

The Edward R. Salter Amusement Company announces that George H. Nicolai has vested in them the exclusive agency for the leasing in restricted territory of the only authorized copyright version of Lena Rivers, as played by Buelah Poynter.

Nellie McHenry secured through the Edward R. Salter Amusement Company a new play entitled Calamity Jane. It is on the order of M'liss, and Miss McHenry's intention is to star in the new play next season.

David Elwyn, who has been ill for some weeks with an acute attack of rheumatism, is now fully recovered, and has returned to New York. He will appear very shortly in the new Blaney production in Brooklyn in which W. H. Turner is to star next season.

The benefit instituted by William A. Brady for the families of George M. Sechler and Alfred A. Sechler, the two patrolmen murdered while in performance of their duty, deluged the New Amsterdam Theatre Friday night with such a throng that the seating capacity was exhausted before scarcely more than half the crowd could be accommodated. By an arrangement with Liebler and Company the overflow was taken care of at the Liberty Theatre.

Bernard Reinold, former assistant secretary of the Actors' Fund, is dangerously ill at his home at Tenafly, N. J.

Kate Gotthold, for the past two seasons a member of May Irwin's company, arrived in New York a few weeks ago and was immediately taken to a private sanitarium, critically ill with typhoid fever.

Theodore G. Mitchell, dramatic editor of the Cincinnati Enquirer, who has spent several months in Arizona, has returned to his desk much improved in health.

Frederick Forrester has joined the Viola Allen company, in which he will play prominent roles for the rest of the season.

Will H. Gregory has completed arrangements for the appearance in vaudeville of Regina Arta, late of the Metropolitan Opera House forces. Her debut will occur in June, when she will be heard in a costume number with a new and beautiful setting.

Henrietta Browne was slightly injured last week in the duelling scene in Dorothy Vernon of Haddon Hall at the Fifth Avenue Theatre. Through a slip of the sword wielded by Wilson Melrose. She received a slight cut on the leg, but the wound was not serious enough to prevent her from playing.

Charles Arthur, who is playing in The Boys of Company B, has resigned to join the Edwin Arden Stock company at the Belasco Theatre, Washington.

Gilbert Ely, who has been manager of the Forpaugh stock company ever since that organization first went to Cincinnati, severed his connection with that company last week.

John Barrymore has been engaged for the company at Elitch's Gardens, Denver. Jessie Bonstelle ended her season in Sunday on May 4, and has gone to Buffalo to begin her stock engagement.

MATTERS OF FACT.

The Robinson Opera House, Cincinnati, may be rented for season 1907-1908. Particulars may be had of John D. Davis, 414 Plum Street, Cincinnati.

Amy L. Farnsworth is playing a co-star stock engagement of two weeks with Van H. Klink at Hart's Theatre, Philadelphia. In the leading role in At Piney Ridge, the past season, Miss Farnsworth won special favor, receiving excellent encores from the press everywhere.

The Auditorium at Quebec, Canada, will be open to high-grade combinations, dramatic and musical, during the Summer months. The house will be considered. During the regular theatrical season this house is devoted to Keith vaudeville. Clark Brown is the lessee and manager.

The Haller Machine Company, 323 South Clinton Street, Chicago, make a specialty of electric theatre signs, and invite correspondence from local managers.

CURRENT AMUSEMENTS.

Week ending May 11.

ACADEMY OF MUSIC—The Prince of Pilsen—1st week—1 to 5 times.
ALHAMBRA—Vaudeville.
AMERICAN—Geo. H. Primrose's Minstrels.
ASTOR—Before and After—72 times, plus 2d week—12 to 20 times.
BELASCO—The Boss of the Rancho—24th week—177 to 184 times.
BIJOU—Alla Nazimova in Contesse Coquette—5th week—38 to 55 times.
BROADWAY—Adeline in The Parisian Model—24th week—169 to 172 times.
CARNegie HALL—Musical Recitals.
CASINO—Louis Mann in The White Hen—12th week—61 to 97 times.
CIRCUS—Wine and Song—23d week.
COLONIAL—Vaudeville.
DEWEY—Jolly Grand Widows.
EMPIRE—Ethel Barrymore in Cousin Kate—8 times.
FOURTEENTH STREET—Parted on Her Bridal—10th week—146 to 155 times.
GOTHAM—Champanne Girls.
GRAND OPERA HOUSE—Chauncey Olcott in Eileen Ashmore—16 times, plus 8 times.
HACKETT—Rose Stahl in The Chorus Lady—45 times, plus 2d week—229 to 246 times.
HARLEM OPERA HOUSE—Stock co. in When Knighthood Was in Flower.
HERALD SQUARE—Foy in The Orchid—5th week—33 to 40 times.
HIPPODROME—Neptune's Daughter and Pioneer Days—23d week.
HUDSON—Brewster's Millions—67 times, plus 11th week—31 to 32 times.
HURSTON AND SEAMON'S MUSIC HALL—Transatlantic Burlesques.
IRVING PLACE—Faust—2d time; Zappenstreich—2 times; Othello—4 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 25TH STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in The Pied Piper.
KEITH & PROCTOR'S 32ND STREET—Vaudeville.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—23d week—229 to 246 times.
LIBERTY—Kleener Hobson in Salomey Jane—16th week—109 to 115 times; Wed., mat.—Morely May Ann—11th time.
LINCOLN SQUARE—William Morris Stock in Mrs. Temple's Telegram.
LONDON—Parisian Belles Burlesques.
LYCEUM—Adeline in The Boys of Company B—5th week—33 to 40 times; mat.—The Flag Station; The Lemonade Boy; The Monkey's Paw—2d time each.
LYRIC—The Road to Yesterday—113 times, plus 4th week—31 to 32 times.
MADISON SQUARE GARDEN—Buffalo Bill's Wild West.
MAJESTIC—Margaret Wycherly in The Primrose Path—1st week—1 to 5 times.
METROPOLITAN—Ralph Stuart in By Right of Sword.
METROPOLITAN OPERA HOUSE—Actors' Fund Fair.
MINER'S BOWERY—High School Girls.
MINER'S EIGHTH AVENUE—Tiger Lilies.
MURRAY HILL—Bretz Sanitary Burlesques.
NEW AMSTERDAM—Robert Mantell in Richelieu—1 time; King Lear—3 times; The Merchant of Venice—2 to 4 times; Macbeth—2d time; Othello—1 time.
NEW STAGE—Across the Pacific.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—23d week—180 to 191 times.
THALIA—Queen of the Highbinders.
VICTORIA—Vaudeville.
WALLACK'S—Grace George in Divorcement—4th week—35 to 42 times.
WEST END—Van den Berg Opera in Il Trovatore.
YORKVILLE—James O'Neill in Monte Cristo.



Photo by Mrs. Sharon, Pa.

Walter H. Claxton as the Messenger from Mars.

"It was an audience that appreciated to the fullest extent the superb acting of Walter H. Claxton in The Messenger from Mars. Mr. Claxton has a fine stage appearance, and is the possessor of a powerful yet pleasant voice, which is admirably suited for the part which he has to perform. His message is one of command, and his attitude and voice betoken that of one born for the part."—New Haven "Courier."
"Walter H. Claxton, with his splendid physique and beautiful, well-modulated voice combined with exceptional ability along histrionic lines, was very awe-inspiring and tremendously impressive."—Atlanta "Georgian."
"To Mr. Claxton is due the honors of the evening, for not only does he deliver his part with decision, but he looks his 'role' every inch of him."—Free Lance in the Asheville "Citizen."—e.e.

AMATEUR NOTES.

In the Broad Street Drawing Room, Philadelphia, Pa., recently, the Casino Stock company produced The Mountain Wolf. These in the cast included Dorothy Goodwin, Helen Smith, Mary Barrett, Florence Taylor, William H. Claxton, J. E. Brown, A. L. Holloway, M. A. Dorr, J. J. Young, H. A. Kenna, E. C. Morgan, E. Welch, F. A. Bum, and H. C. Wood.

The Lieutenant and What Greater Love were presented at the Boys' Club Theatre, Fall River, Mass., recently, for the benefit of the Sons of Veterans, by amateurs, under the direction of Thomas F. Wiseman.

The Macmahons presented The Lightning Rod Agent at the Harlow Opera House, Shortsville, N. Y., on April 11. The cast included Kirby G. Hopper, Mabel A. Hamilton, Hester V. Heath, Augusta J. Fulver, John J. Haggerty, Charles Hunter, Fred R. Kerkner, James J. LeFevre, and Sidney L. Heath.

The Thomaston High School class of 1907 gave a presentation of When a Man's Single and Rich at Watr's Hall, Thomaston, Maine, on April 11. The cast included Bertha Wilson, Ida Colley, Anna L. Donahoe, Addie Buckland, Ralph Harrington, Fred Brown, Thomas L. McPhail, and Rodney Brander.

The Friends Central School, class of 1907, produced A Case of Suspicion and Cranks at the New Century Drawing Room, Philadelphia, Pa., recently. The cast included Margaret F. Keen, Edith Baker, J. Virginia Brown, Elmer M. Jordan, William A. Carpenter, Henry W. Jackson, Herman Lieberman, Walter H. Hillary, Margaret Shoemaker, Austin Adamson, L. E. Birdsell, G. Wayne Heacock, Edwin W. Perrett, Jr., M. Buchanan, Mary Broad, Julia Osgood, and Virginia Kenney.

The Masqueraders' Club of the Dravid Institute presented All the Comforts of Home at St. James' Hall, West Philadelphia, Pa., on April 12.

The Phi Eta Society of Harvard presented The Financier at Cambridge, Mass., recently, with a cast including E. S. Shaw, '06; E. S. Howard, '06; C. N. Eaton, '06; E. M. Foster, '06; E. D. Murphy, '06; G. L. Yocum, '07; F. W. Taft, '07; J. T. Houghton, '06; J. E. Benton, '06; H. L. Murphy, '06; P. C. Haskell, '06; S. T. Bittenbender, '07.

The Grand Opera Part was presented in the Chamber of Commerce on April 13 for the benefit of the West Side Juvenile Club. Among those who took part in the performance were the Misses Draper, Roscoe, Blais, Fellows, Wardwell, Hitchcock, Kelley, and Mrs. Henry S. Kip; also Kenneth Marchant, Mr. Schroeder, Edward Jordan, L. M. Dickinson, A. A. Fowler, and H. D. Buckley.

A Night in Bohemia was presented at the Jefferson Theatre, Hamilton, Ohio, recently, by members of the Hamilton Ohio Lodge, K. P. O. E. The cast included Henrietta Becker, Clayton Leitch, E. Reeves, E. M. Norcia, and Henry Wadley.

The University Dramatic Club presented The Little Minister at Iowa City, Iowa, recently. Those who took part in the play were William Hoba, Harry Ivins, Lawrence M. Morrissey, Edith Ball, Alberta Ivins, Margaret V. Murphy, James L. Cohen, Arthur Strong, Carl Schreiner, Edward Jordan, Kent, William E. Jones, Mae Keyser, and Hilda Brademan. A Hindoo drama, The Little Clay Cart, was produced at the Greek Theatre, San Francisco, on April 10, by students of the University of California. The cast included Isabel McKeen and Samuel J. Hume.

Married.

BLAIR-BIRD—John Blair and Ida Chester Bird, at New York City, on April 29.
GUSHEE-MORSE—Dr. Edward G. Gushee and Mrs. Agnes Holly Morse, at New York City, on April 23.
HARRIS-KLEIN—William Harris, 2d., and Sybil Klein, at New York City, on April 23.
HICKMAN-BARRISCAL—Howard C. Hickman and Beada Barriscala, in New York City, on Oct. 17, 1906.
BORKE-HAYDEN—On April 16, at St. Augustine's Church, Brooklyn, N. Y., by the Rev. E. W. McCarty, Margaret, daughter of Mrs. William S. Hayden, of the Highlands, N. J., to William Henry Borke.

Died.

EVERY—In Cincinnati, on April 23, John A. Every, aged 59.
BARLOW—At Grympe, Queensland, on Feb. 17, Robert ("Billy") Barlow, aged 83 years.
BALLANTYNE—At New York City, on April 28, Thomas (Tom) Ballantyne, aged 44 years.
CLARK—In Providence, R. I., on April 22, Edward Clark.
CROSBY—Suddenly at New York City, on April 27, Warren Crosby, aged 37 years.
DILGER—Frederick M. Dilger, at Washington, D. C., on March 14, aged 35 years.
HARDMAN—At New York City, on May 4, William J. Hardman.
HARRISON—Suddenly, at New York City, on April 28, Maud Harrison, aged 21 years.
LAWRENCE—At Streator, Ill., on April 25, of heart failure, Albert Lawrence.
MORTON—At New Haven, Conn., on April 20, Catherine Morton, ex-questrienne, aged 60 years.
PAGE—At Butte, Mont., on April 30, Johnny Page, aged 35 years.
PIESSIG—At Huntington, L. I., Charles Y. Piessig, father of Carrie Dunn Piessig and Anna D. Mallen.
SULLY—At Boston, Mass., on April 22, Mrs. William Sully (Gleile Gorman).
VAREY—At Washington Valley, N. J., on May 5, Edwin Varey (Edwin Phillips), aged 81 years.
WILDS—In Auburn, N. Y., on April 21, Charles Wheaton Wilds.
WATSON—Dr. John Watson (Ian MacLaren), at Mt. Pleasant, Iowa, on May 6, of blood poisoning. Aged 37 years.
YOUNG—At Charlestown, Mass., on April 30, John H. Young, aged 49 years.

SKIN SORE FOR 8 YEARS

Spent \$300 on Doctors and Remedies but Got No Relief—Work Often Impossible—Trouble Gone—Cured in a Week by Cuticura.

"Up to a week or so ago I had tried many other remedies and several doctors, and spent about three hundred dollars, without any success, but this is to-day the seventh day that I have been using the Cuticura Remedies (costing \$1.50), which have cured me completely, so that I could work again to-night. My trouble was as follows: Upon the Nibs and between the toes my skin was rough and sore, and also sore under the arms, and I had to stay at home several times because of this affliction. I had been suffering for eight years and have now been cured by the Cuticura Remedies within a week. I shall recommend it to my friends. Fritz Hirschclaff, 24 Columbus Ave., New York, N. Y., March 29 and April 6, 1906."

ELKS.

The Lynn, Mass., lodge held their annual election of officers recently. The chief event was for the office of Exalted Ruler. After a strenuous campaign of many weeks John D. O'Brien, the biggest Elk in America, who for many years has held the office of Grand Trustee, was elected. His opponent, E. L. K. James F. Sullivan, moved to have his election made unanimous. The meeting was the largest in the history of the lodge.

At the annual election of officers of the Albany Lodge, No. 49, B. P. O. E., held recently, the following were chosen: Exalted Ruler, James A. Burns; Pastmaster, Leaning Knight, Frank L. Burns; Pastmaster, Leaning Knight, A. A. Gandy; Pastmaster, Leaning Knight, J. J. Gandy; Secretary, James B. Aborn; Treasurer, Edward Hyman; Tyler, James A. Shattuck; Representative to Grand Lodge, Joseph L. Gilbert; Alternate, John A. Howe, Jr.

A new lodge was organized at Clifton Forge, Va., April 11, with one hundred and twenty charter members. The lodge of Fall River, Mass., gave a reception and social in honor of William J. Bryan April 22. The lodge of Princeton, Ind., dedicated their \$10,000 home night of May 1.

WANTS

Rates, 10 words 25c., each additional word 5c. Advertisements of a strictly commercial nature excluded.

AT LIBERTY—Good leading man and leading woman. For Summer stock. Best of references. Frank J. Harvey, Lynn Theatre, Lynn, Mass.

CHILDREN at home. A lady having attractive suburban home will take one or two young children and give them personal care and instruction. References required. Box 562, Orange, New Jersey.

FOR SALE at a bargain, seats and scenery; best of condition. Write Austin Opera House, Austin, Minn.

FOR SALE—Costumes, music and some special scenery and props for twelve comic operas. A bargain for an immediate buyer. Address "Opera," care Mirror.

FOR SALE—Musical three-comedy; twelve casts; scenery complete; good for repertory use; will sell cheap. A. B. Minton.

IMPORTANT—Joseph McCaffrey Smith communicates with Roy L. Smith at once, care Minton office, city.

ON ROYALTY—Successful farce-comedy, full line of paper. Cast 5 males, 3 female; can use chorus. Chas. A. Leder, Arcola, Pa.

TYPEWRITING—Best work, lowest rates. L. Hamilton, second floor, Elitch Building, West Philadelphia.

VAUDEVILLE acts, capable of changing for three nights or week stands. Suber, clever, clean people only. Willing to be generally useful. Address Vandeville Manager, Knickerbocker Theatre, Building, New York.

WANTED—Trump comedian for vaudeville act. Lawrence, care Minton.

WANTED—Bright sketch for Yiddish comedians; must be good. Address Beth Tein, care Minton.

WANTED—Amateurs, at all times, with talent, just are fondness of going on the stage. Address Peter J. Lidon, Manager, Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WANTED—German Comedian, Sam Bernard part. Matt Gran Agency, N. Y. Theatre Bldg.

WANTED—Dramatic People—Lords, ladies, in gowns, juveniles, and characters. All kinds of dramatic people. Matt Gran Agency, N. Y. Theatre Bldg.

WANTED—Experienced house manager at once for first-class theatre; unmercenary; references required; state salary. New Colonial Theatre, Norfolk, Va.

WANTED—Velvet or plush draperies, trunk scenery, stage furniture, chandeliers, etc., must be in good condition and cheap. For cash. State when can be seen. Address Vandeville Manager, Knickerbocker Theatre Building, New York.

WANTED—Bright, attractive young lady, neat appearance and good sense, with some dramatic ability for mind reading act. Must be quick study and of good character. One who can speak German, French, or Spanish preferred. Address, including photo with full particulars, Vandeville Manager, Room 203, Knickerbocker Theatre Building, New York.

WILL pay cash for second-hand scenery. Address Cash, Minton.

WILL SELL complete production, costumes, scenery and props of "Wizard of the Nile" (the only one used by Daniel), at great bargain. Apply to "Wizard," care Minton.

YOUNG, ambitious man wishes to join dramatic company. Excellent references. Particulars from "X. X. X.," Minton.

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Or, Daniel Boone the Avenger

The original version as produced by Homan, Peck and Parsons, has been issued for seasons 1907-08 to The Lowdown De Cordova Amusement Company. Any one pirating this play will be prosecuted to the fullest extent of the law.

GEO. W. WINNETT, Sole Agent, 1400 Broadway, New York City

ENGAGEMENTS

for next season are made during the next three months. A professional card for three months will cost you \$10.92 for half an inch, \$21.84 for one inch, single column.

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A powder to be shaken into the shoes. Your feet feel swollen, nervous and damp, and get tired easily. If you have aching feet, try Allen's Foot-Powder. It runs the feet dry and makes new or tight shoes easy. Cures aching, swollen, sweating feet, blisters and callous spots. Relieves chilblains, corns and bunions of all pain and gives rest and comfort. Try it to-day. Sold by all Druggists and Shoe Stores. *Don't accept any substitutes.* Trial package FREE. Address, Allen S. Chestnut, Lo Ruy, N. Y.

Featured as "Willie Live" in Chas. Blaney's "Across the Pacific."

"Hoey makes 57 varieties of a hit."—*Syracuse Journal*.

and Canada with satisfaction. Last season alone he booked more than 125 attractions to good business. Mr. Bart was the originator of the idea of directing the road manager from doing nothing on his own account, thus making his work easier. Mr. Bart controls a certain medium of attractions, and will be pleased to meet his business associates or any first class attraction that requires his attention.

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TELEGRAPHIC NEWS

CHICAGO.

Activity in Theatres—Zorah—Little Dolly Dimples—Actors' Fund Benefit—Gossip from Colburn.

(Special to The Mirror.)

CHICAGO, May 6. Many changes in the bills will take place next week, indicating a big supply of late spring and summer attractions. Frank Daniels will open at the Grand Opera House on May 13 for an indefinite run: The Man of the Hour at the Illinois on Sunday, May 13; The Lion and the Mouse, May 13 at Powers; for three weeks; The Chorus Lady, following The Lion and the Mouse at Powers; The Wizard of Oz at the Great Northern next week, indefinite; Mary Mannering at the Garrick, Sunday, May 12, followed by Joe Weber on May 19; new production of Captain Carless by R. C. Whitney at the Chicago Opera House on May 12, indefinite.

Forbes Robertson and Gertrude Elliott in their production of Bernard Shaw's *Caesar and Cleopatra* have received much praise in the reviews and have drawn good houses. A summary of critical opinion would be "an intellectual treat."

Amy Leslie, critic of the *Daily News*, is to make her debut as a playwright this week. A one-act drama by her will be produced by the stock company at the Chicago Opera House. The bill for the week, Confusion, is short, and several other playlets will be tried out. One is called *Secrets*, by George Backus.

Harry Duncan, the comedian, has returned home for the summer after a season with Arthur Alston at the Old Cross Roads.

Manager Leon Wachner and Mrs. Wachner, of Milwaukee, were in the city last week as guests of Sol Litt, of McVicker's, on their annual summer trip to Europe.

Fred Wright's Great Train Robbery at River View Park will help satisfy the Wild West fever that has broken out in Chicago, and has been fed by the ranch show and the Round Up lately.

George Ade has returned from California. Harry Davis has also returned.

William Raymond Hill spent last week in the city motoring.

Howard Hickman, of the Chicago Opera House stock, will sail for England next week to join Mrs. Hickman (Bessie Barricello) in London, where she is playing in Mrs. Wiggs.

Oscar Apfel will go to Milwaukee next week to be stage director of the stock in the Garrick Theatre.

C. A. Bird, a former manager of the Garrick who did much to make it popular, was in the city last week as general representative of the Shuberts.

George Bowles has arrived ahead of Frank Daniels.

Manager Joseph Pilgrim, of the People's, will retire from the management on June 1, after two seasons of service in that capacity, during which the theatre has been very prosperous.

Dustin Farnum, the comedian, since The Virginian opened at the Grand Opera House, will retire after two more seasons and settle on a big ranch in the West. His income from The Virginian is said to have piled up a fortune for him.

The reception of The Virginian at the Grand has been as cordial as ever and the houses surprisingly large, considering the number of times the play has been presented in Chicago.

Zorah, the Russian play at the People's last week, was one of the strongest bills of the season. For a stock production it was staged with unusual attention and played with unusual thoroughness.

Edward B. Haas made an ideal young rabbi in appearance, handsome, keen and manly. He did the stronger scenes convincingly and in general met the emotional requirements well.

Walter Jones made a commanding character of Petroff, the governor-general, and all his lines were in keeping with the adequate strength engendered by the manner and make-up. Marie Nelson's Zorah was a fine, sympathetic young woman.

Camille D'Arcy's Wilhelmina was a handsome, spirited and typical American girl. Laurence Dunbar as Slaughter furnished another American type for the Russian scenes.

Little Dolly Dimples at the Great Northern last week was most entertaining, but chiefly on account of the excellent infusion of vaudeville. The story was soon out of mind. Grace Cameron as the village tomboy-appealant showed good aptness for such roles, and got a good deal of laughter with her mischief making, saucy remarks and comedy business.

She is not successful as a singer, and the first act would have closed better without her song. The star almost disappeared in the second act, but the revelation of the vaudeville resources of the company aroused enthusiasm. Al Lawrence gave one of the best monologues of the season, and with a personality that interested the audience at once.

William Philbrick made a hit with "Nobody," and got many recalls with "Jenny Jones." The lightning quickness of Jessie Cardowick's dancing in a specialty with Phoebe Cardowick, also a good dancer, captured the audience. The musical numbers were all in good taste, well staged and sung. Miss Cameron and her company in a better vehicle should become a popular annual attraction.

Weber Brothers are negotiating to buy the Criterion Theatre of Lincoln Carter. The price is said to be about \$80,000. The Webers are now owners of the Columbus and Alhambra, also the Masonic Temple in Louisville.

Joe Welch left The Shoemaker cast here and his star part was taken by Harry Field, who made it go as successfully as Welch himself. The melodrama is well staged and played.

Al Martin's Uncle Tom Company prospered at the Alhambra last week. Little Eva had to suddenly grow up some on account of the strict enforcement of the child labor law here, and so she looked rather long-legged on her way to heaven. Woody Van did Tom with depth and strength. The company includes Charles Wesley as Legree, Dave Boyer as Marka, Freda Bookman as Eliza, C. W. Langstaff as Fletcher. The specialties by a sextette and others were excellent.

Brown of Harvard will return to Chicago on May 16 at the Studebaker for an indefinite stay. May 16 is on Thursday, and the house will be dark three days for some improvements.

Lucie Moore succeeded Georgia Mendum in the cast of The Time, the Place and the Girl at the La Salle last Saturday.

The programme for the Actors' Fund benefit at the Auditorium on May 10 includes Forbes Robertson and Miss Elliott in the Sphinx scene of *Caesar and Cleopatra*, Dustin Farnum and company in the third act of The Virginian, Sam Bernard and company, scenes from Fifty Miles from Broadway, Lew Fields, Blanch Ring, Peter Dudley, Louise Dresser and George Behan, scene from The Round Up, John Slavin and Mabel Hite, Ocell Lean, Florence Holbrook and chorus from Time, Place and Girl, scenes from The County Chairman and Wizard of Oz, one-act play by Bush Temple Stock, one-act play by Chicago Opera House Stock, American Newsboys' Quartet from Lorin J. Howard's theatre, Bowen and Lina on horizontal bar, the Ratel Binders, Maids and Butlers from the Pekin, and headliners from the vaudeville houses.

Fritz Williams has the acting honors of Fifty Miles from Broadway, with a finished performance of youthful waywardness as has been seen on the local stage in many a day. James H. Bradbury's Nathan Wescott is lifelike, and George Parson gives a young rascal with more than ordinary care and consistency. John D. O'Hara's Moseley is one of the most complete and natural of the numerous New England characters. Donald Brian as the hero baseball player of Harvard looks and acts the part satisfactorily and sings well. James C. Marlowe makes Harrigan a popular part, and the Colonial audience have taken very kindly to Loree Grimm's barn boy. Emma Janvier gradually works up enthusiasm over her village gossip and makes a hit with her topical song, though one stanza of it belongs to the barroom or burlesque. Grace Scott gives the part of Sadie beauty, charm and sincerity with much clever acting, but her singing is not sensational. Hazel Lowry is a picture of modesty and sweet-

ness as Nellie, and Zaida Sears is good as Aunt Kate. The notices have been pretty good and the audiences large and happy.

The Actors' Fund benefit performance will take place at the Auditorium Friday afternoon, May 10, under the auspices of the theatre managers of Chicago. The committee is composed of Harry Powers, Fred Elberta, M. H. Singer, with George Wood as executive representative.

The first use of the water-curtain of the Studebaker was made recently under the personal direction of Manager Richard Harmer. There was a hot fire across the alley, with flames pouring out of all windows of a five-story building against the rear wall of the theatre. The time was late in the afternoon and only a rehearsal was going on in the house. Mr. Harmer, who had discovered the fire, turned in two alarms, but not in front of the Studebaker. He pulled one around the corner and the other one back in the next street. As soon as an engine arrived he connected up the pipe frame of the water curtain, on the rear of the building near the top, and down fell a picturesque cascade, blanketing the whole rear alley wall of the theatre. Result: no damage except a little scaling on iron inclosing fire escapes. Some firemen rushed in on the stage and went going to stop holes in the scenery and anything else that interfered. Mr. Harmer gave battle and held them at bay until a marshal arrived. He ordered the choppers out in the alley.

Francis Boggs, until recently May Homer's leading man, has gone to California. The bills this week: Studebaker, Two Little Girls; Illinois, Sam Bernard; Whitney, Knight for a Day; Colonial, Fifty Miles from Broadway; Garrick, Lew Fields; Grand, Virginian; Powers, Forbes Robertson; Chicago Opera House, Confusion; La Salle, The Time, the Place and the Girl; McVicker's, The Round Up; Great Northern, County Chairman; Bush Temple, Parish Priest; People's, Dary Crockett; Mariow, Carmen; Pekin, The Husband; Alhambra, May Homer; Academy, Lost in New York; Bijou, As Told in the Hills; Criterion, The Shoemaker; Calumet, My Friend from India; Howard's, Lorin Howard and stock; Thirty first, Sam Morris and stock; Indianapolis, Eliza Holbrook and Madama; Kenny Lipin in repertoire. OTIS COLBURN.

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were well carried out. Another performance will be given later.

In the House last week there was a spirited debate over the bill which was proposed to regulate theatrical booking agencies. The new draft of the bill had been reported by the committee, and upon the floor of the House the speakers brought out the condition of affairs that had prevailed during the season in Northampton and other places, but finally, when the question came up for a vote, it was referred to the next general court. It seems to be the general opinion that a campaign will be started now along the same lines and that the bill will come back again for action, unless affairs show a decided improvement in the course of the next twelve months.

There is no truth in the report that Charles A. Ellis, the manager of the Boston Symphony Orchestra and its tours is to be the successor of Corried at the Metropolitan Opera House in New York.

The question of children in entertainments still creates trouble in Boston, and the amateurs are getting it now. The Lancers were to give a military carnival and boy cadets were a feature, but those under age had to be weeded out. Mrs. W. S. Butler's May Festival was given with hundreds of happy little participants, but at one time it looked as if the evening presentation might be stopped. JAY BENTON.

WASHINGTON.

Columbia Theatre Stock Company—Thomas Jefferson—The Other Girl—Other Stock Companies.

(Special to The Mirror.)

WASHINGTON, May 6. The Columbia Theatre Stock company inaugurated the supplementary season to-night with the presentation of Willis Steel's three-act play, *Dora Calvert's System*, under the title of The Firm of Cunningham, Hilda Spong again scoring a pronounced success. The meritorious and well selected new company includes William J. Lamp, Herbert McKenna, George Gaston, Walter Howe, Percy F. Leach, Jeannette Elberta, Dorothy Hamack, and Effie Darling. Next week Diplomacy will be given, with Wilton Lackaye, Hilda Spong, and Charlotte Walker in the leading roles, and the appearance of other members of the permanent company.

For the closing week of the regular season at the National Theatre Thomas Jefferson is the attraction in Rip Van Winkle, commencing to-night at a large attendance, presenting a performance of a large character that wins universal praise. Folliott Paget is again one of the best of Gretchen and the support is an admirable one.

This week also marks the closing of the regular season at the Belasco Theatre, the offering being The Other Girl, with Thomas W. Ross. De Wolf Hopper, who opened in Wang, closed Saturday night an excellent week's engagement with *Happyland*. The Edwin Arden Stock company season follows next Monday, the opening play being The Importance of Being Earnest.

Kathryn Funnell, with her popular company, continues her successful season of stock presentations at the Majestic Theatre. The fifth week commenced to-day with The Two Orphans, which is well produced. Next week, The Great North-west.

Noah's Ark is destined to be the biggest kind of a musical-comedy success. The book is well liked and the score is brimming with tuneful, catchy music. Claude Kummer is responsible for both. Julian Mitchell, who was here during the week to round off the rough edges, declares it a winner.

Little Imogen Taylor, daughter of Leroy Stoddard Taylor, manager of the Belasco Theatre, one of the brightest of child actresses, appears with Thomas Jefferson as the child, Meme, in Rip Van Winkle at the National Theatre this week. JOHN T. WARDE.

BALTIMORE.

Creston Clarke—Diamond Chip—Robin Hood—The Russell Brothers—Kerry Gow—Notes.

(Special to The Mirror.)

BALTIMORE, May 6. Creston Clarke opened at Ford's to-night in The Ragged Messenger, Martha Mayo giving excellent support. On May 13 The Gingerbread Man will succeed Mr. Clarke.

Katherine Kavanaugh as Diamond Chip in the play of the same name is the attraction at Alhambra's. It is a most entertaining comedy. Oliver C. Ziegfeld and the Ziegfeld company of players support Mrs. Kavanaugh.

After Wednesday night Alhambra's will be dark, the George Fawcett Stock company having closed its engagement for this season on last Saturday night.

The Spring opera season opened to-night at the Auditorium with Robin Hood. This old favorite was warmly welcomed, the house being crowded. Lyman Wheeler essayed the title-role, and Howard Chambers, Forest Huff, Blanche Morrison, Elfreida Bussing, Agnes Stone, Sabrey D'Oreil, George H. Frothingham, William Shuster, and Harry Dale are among the principals in the cast. The *Serenade* will follow.

THE ACTORS' FUND FAIR.

Fig Exhibition at the Metropolitan Formally Opened—Some of the Attractions.

At two o'clock yesterday (Monday) the great Fair for the benefit of the Actors' Fund of America was opened. President Roosevelt in Washington touched the button that fired the cannon announcing the formal opening of the week of harvest in which it is hoped to raise half a million dollars for the most important professional charity in the country.

The big auditorium of the Metropolitan Opera House, transformed into a replica of a street in Shakespeare's village, was crowded with prospective buyers waiting for the signal to begin; on the platform, backed by a drop showing the Avenue and the church at Stratford, donated by Heinrich Corried, was the Twelfth Regiment Band; seated in front were Daniel Frohman, President of the Fund, the members of the Board of Directors, and the principal speaker, Samuel M. Clemens (Mark Twain).

He spoke briefly of the object of the Actors' Fund and expressed the thanks of its officers to Milton Robie, general manager of the Fair; Mrs. A. M. Palmer, manager of the women's department; the Century Theatre Club, and all the many organizations and individuals who have helped to make the opening a success. He then introduced Mr. Clemens.

Mark Twain was dressed in his now famous white flannel suit. When the applause that greeted his appearance had quieted somewhat he began his short speech of opening. He said in part:

Ladies and Gentlemen: You have heard Mr. Frohman say that charity reveals many virtues. That is the truth, and it is to be given now. Mr. Frohman has told you the object of the Fair, and something of its history. He has previously told me the same thing, and promised me that he would repeat it. He has kept his word. Between Frohman and the newspaper I trust neither, except when moved by the spirit of charity.

This is no occasion for talk. You are here in the office of benefactors. The actor has been your benefactor for years. He has amused you and entertained you, and now you have your opportunity to show your gratitude and be his benefactor. You can spend your money freely. There will be no persecutions to make you buy. There will be plenty of change and no robbery. The fair is on a virtuous basis. There are no credit transactions here, no parties, nothing but the magnificent religion of Charity.

It is the purpose to make \$250,000, and the quicker you start doing it the better. President Roosevelt set the Fair in motion as you have seen, and has called us in the great hall of New York a resource to be converted into cash. By virtue of the office awarded in me, I now declare the Fair opened, and tell you to begin your share.

Entering on the Broadway side of the Opera House one goes up a short flight of steps directly to the main floor of the auditorium. The orchestra chairs have been covered with a continuous floor stretching from the back of the stage to the last row of chairs. The booths, built to represent famous houses of Stratford-on-Avon, occupy the space in front of the parterre boxes, and decorated kiosks are placed at intervals on the floor. Rising from the center of the auditorium is a May-pole festooned with ropes of foliage and electric lights. At the rear of the stage is a platform where the bands will be located. There will be continuous concerts every afternoon and evening. The racing wheel of the Professional Woman's League is prominently displayed at the stage end of the hall. At the opposite end is the Guild Hall, occupied by a committee from the Professional Woman's League, with a unique collection of furniture exhibited.

The lobby on the Thirty-ninth Street side is devoted to the exhibition of automobiles, carriages and boats of various kinds, all to be sold by subscription. On the Fortieth Street side is the grocery department, an elaborate display of all sorts of comestibles, and the printing office of *The Spectator*, the official newspaper of the Fair. E. B. Price, who has charge of the public department of the Fair, is editor in chief, and the staff is made up of prominent members of the Press, the press agents' association. The press, linotype machine and other appurtenances of the printing office were donated by the *Evening Mail*, through the efforts of E. C. Penfield, editor of the *Mail's* Saturday supplement and the librettist of *The White Hen*. Several refreshment booths are located in the orchestra promenade. Several of the grand tier boxes are devoted to the sale of flowers, under the management of several prominent society women, headed by Mrs. Stuyvesant Fish. The Lost and Found Department and the Bureau of Information is also on this floor.

The large rooms on the first balcony floor are given over to some elaborate schemes for providing entertainment. The Red Mill company has a wheel of fortune constructed in the form of a large red mill; the Lambs Club has its theatre and café chantant on the Thirty-ninth Street side on this floor, where continuous vaudeville will be given by members of the White Rat and Comedy Club and other well known artists. An old-fashioned side show in connection with the theatre promises to be a strong feature. Members of the Patrolmen's Wives Association and the Patrolmen's Widows' Association have miscellaneous booths on the Broadway side here. Among the features of these booths is a large doll dressed to represent Mrs. A. M. Palmer as she appears when on duty in connection with the Fair. In charge are Mrs. Minnie Wickham and Mrs. K. Benson. On the Fortieth Street side is the Japanese room, decorated like a wisteria arbor, by Mr. Tomanato and Mr. Otani, both Japanese artists of note. Tea and rice cakes will be served here by waitresses in Japanese costume, and Japanese articles will be for sale. A Japanese dog, weighing three and a half pounds, will be voted for. Mrs. Clarke has charge of this room, and is assisted by Madame Pilar Morin, who was a famous Madam Butterfly in England and in this country, and by Madame Fuji Ka, who is a well known Japanese actress. Their assistants will be some of the most popular actresses in New York.

Some idea of the contents of the various booths on the main floor can be given, but a complete catalogue of the many articles of value offered for sale would fill a large book. One fact upon which emphasis is put is that no article will be sold for more than it is actually worth, and correct change will be given in all cases. Visitors will not be subjected to embarrassing importunities from irresistible young ladies.

The Century Theatre Club booth, presided over by Mrs. Edith Ellis Baker, contains many rare and valuable books, including autographed copies from most of the prominent novelists, the Augustin Daily Woffington book, a first copy of the Bankside Shakespeare, Bram Stoker's Personal Reminiscences of Sir Henry Irving, Boncl's own history of his career, book plates of Augustus Thomas, Frederick Remington and others, illuminated text cards containing striking lines from prominent plays, and nearly everything else in the line of literature.

The Actors' Church Alliance has a miscellaneous booth, of which Mrs. Edith Totten McGrath is chairman. This contains donations from each chapter of the Alliance in the United States and includes many valuable articles. Not the least of these is an order for a Mrs. Osborne gown valued at \$125, a business college course worth \$100, two building lots at Lakewood, a rare antique necklace, a wonderfully embroidered Indian head and many other things. A feature of the booth is an address register, made of the finest book paper and bound in real morocco, in which visitors are permitted to write their names and addresses at a small charge. At the end of the Fair the register will be presented to the Actors' Fund Home.

The Players' booth is devoted almost entirely to work of its members. There are about fifty paintings donated by the artists of the club, statuettes and busts by the sculptor members, a portfolio of interior views of the clubhouse, taken by Falk and arranged to sell for \$20 each—the price at the Fair will be \$10—autographed copies of books by the members, a copy of the Lon Thompson bust of Edwin Booth, done by Tonnetti, which is to be disposed of at the Fair and never sold again; a folio volume of Hogarth's engravings, very rare and in fine condition, and

many contributions from publishing houses. A copy of Science and Health, with an inscription by Mary Baker Eddy, is an interesting article at this booth.

The booth presided over by Mrs. E. L. Fernandez shows evidence of months of untiring effort on her part. She has gathered together samples of the personal handwork of actors all over the world, some rarely beautiful articles and all possessing extraordinary sentimental value. Every guest at the Home on Staten Island has contributed something of a personal nature. It is impossible to enumerate here the articles Mrs. Fernandez has collected or to hint at the history of even a few of the things, but there is no booth at the Fair more deserving of the attention and patronage of the profession.

The Professional Woman's League, Mabel Norton, chairman, has five separate booths presided over by prominent members of the organization, who will sell furniture, dolls, sewing machines—they have sixteen machines to dispose of—smoking articles, which includes a quaint smoking set by the back doorkeeper of the Madison Square Theatre, all of paper. The horse-racing wheel is under the care of the P. W. L., directed by Catherine Countess. The doll booth, presided over by Mrs. Claude Hansen, promises to be one of the most popular at the Fair. It contains dolls donated by many of the best-known actresses in the country. A tarlatan-skirted circus rider, mounted on a horse, is the donation from Mabel Taliaferro, and others who have sent dolls are Bonita, Helen Ware, Mrs. George Gould, Bijou Fernandez, Frances Starr, Mrs. Judge Wood, Madame Alla Nazimova, Maude Knowlton, Beale Clayton, Mary Ryan, Mrs. Edwin Abelen, Grace Merritt, Mrs. Edwin Temple, Adele Ritchie, Lillian Russell, Nance O'Neill, Dorothy Donnelly, Florence Rockwood, Roselle Knott, Hope Booth, Mary Gray, Caria Dagmar, Mrs. Martin Potter, Mary Marlin, Estelle Westworth, Mrs. W. G. Jones, Mary Manning, Gladys Catlin, Catherine Countess, Emma Carus, Charlotte Walker, Helen Bertram, Mrs. Sol Smith, Miss Drake, Rose La Harte, Ida Wells, Emily Keogh, Virginia Pope, Esther Lyons, Amelia Somerville, Amber Lawford, Mrs. Henry Miller, and dozens of others. Emily Rigi has charge of the "Smoking" and will also have the care of the sewing machines. A piano donated by Mrs. Sol Smith is to be raffled under her own direction.

A lamp booth in charge of Isabelle Evason, Edith Clayton and Mrs. E. Rededge is an exhibition of fine electrical fixtures, including some elaborate electroliers and reading lamps. The entire electrical work of the Fair was secured gratis through the efforts of Miss Evason, Miss Clayton and Mrs. Rededge, a reduction of more than \$4,000 from the expense account.

Alice Fischer is in charge of the Twelfth Night Club booth, which is devoted chiefly to souvenirs of actors, living and dead. The famous all-star cook book is exhibited here, with recipes from all the culinary artists in the profession. There is an array of tea cups donated by prominent actors, a desk to be given to the most popular woman dramatist (by vote), a collection of old programmes and letters, particularly valuable to collectors, and all sorts of rare bits of wearing apparel once the property of famous players. This is one of the most professional booths in the Fair. The Jacob Litt booth, in charge of Mrs. Jacob Litt, contains an array of French articles, chiefly of the period of the First Empire. There is also a \$5,000 diamond necklace, several valuable diamond rings, some paintings, and many articles of artistic value.

Amelia Bingham has charge of the millinery booth, at which are displayed some remarkable creations in women's headgear impossible for a masculine reporter to describe.

Man and Superman company has a cat booth in charge of Lois Clark. There is a \$3,000 cat painting by Kahler for sale, many of Louis Wayne's originals, more of Kahler's drawings, a fine pedigree live cat from Miss Clark's "catery," and many other fine articles. Autographed special edition copies of *Man and Superman* are also for sale. The assistants at this booth will be the present and past members of Robert Lorraine's company.

The Man of the Hour naturally sells clocks. Geoffrey C. Stein and Pauline Hall are in charge, and clocks have been donated by the Baroness Rosen, Mrs. Orme Wilson, Madame De Creel of the Mexican Legation at Washington, Miss Morosini and many other prominent people. The Lyceum Theatre booth will have as one attractive feature afternoons and every evening after 11 o'clock, the presence of the good looking Boys of Company B. Cohan and Harris have a wheel of fortune, through whose agency the public will receive valuable presents.

The booth devoted to china, glass and bric-a-brac is in charge of Mrs. Jean Caldwell, who has received donations from many prominent players. Miss Brownell is in charge of the department of infants' wear and lingerie. Perfumery and fine soaps are in charge of Mrs. William O. Linthum, who is offering a novelty in the shape of a violet sachet envelope prepared by Tiffany. The *New York World*, the *Theatre Magazine* and *The Smart Set* are among the periodicals having special booths. The children of the profession have a large part in the programme of the Lambs' Theatre, where one of the attractions will be two performances daily of *The Little Princess*. Many of the children will assist at the booths themselves.

One novelty of the Fair is the first public demonstration of an automatic photographing apparatus that in a few seconds makes positive photographs on paper, equal to photographs made by the ordinary methods. It is devised as a convenient method of providing accurate identification so necessary in many kinds of business. The machine has been installed through the personal efforts of Joseph R. Grismer.

There is only a suggestion of the extent of the big bazaar, for there are many other booths that have not been mentioned, and an adequate idea of the beauty of the design and the wonders of the furnishings can be given in words.

To Milton Robie and Mrs. A. M. Palmer the greatest credit is due for the successful carrying out of the plans, and to E. D. Price for his skillful handling of the department of publicity which has kept the Fair before the newspaper readers for the past month. They have been ably assisted by scores of well chosen workers.

MISS BENSON SUES LOWE.

Alice Benson, who sang the leading role in *The Mimic and the Maid*, replied last week to a warrant in the Municipal Court for Allen Lowe, the librettist. Miss Benson, who owned a third and fourth of the stock in the Herman Oppenheimer Company, the corporation which produced the opera, claims that Lowe, when the pressing need for money came, induced her to lend an additional \$200 for immediate wants. Lowe was arrested and released on bail. Through his attorney he filed an answer, denying that he owes Miss Benson any money, claiming that the \$200 was lent "in order to enable the continuance of the said production."

JOE WELCH IN LEGAL TANGLE.

Joe Welch, formerly vaudeville actor, and his former manager, Gus Hill, are in a legal tangle. The basis of the difficulty is a contract whereby Welch was to be booked in good houses to play *The Shoemaker*, upon forfeit of \$8,000 should he not live up to his part of the agreement. The comedian has quit Hill and wishes to return to vaudeville at \$750 a week. Hill has sent out notice that any manager who engages Welch will have injunction proceedings on his hands, while Welch, through his counsel, P. H. Goldbaum, will seek to enjoin Hill from sending out any more notices of this character.

WAYBURN'S SCHOOL INCORPORATED.

Ned Wayburn's Training School for the Stage, New York, was incorporated at Albany on April 30; capitalized at \$10,000, with its objects to teach dancing, singing, and acting, and those arts which contribute to the success of a stage career; also to lease or build theatres, etc. The directors named are Elbert D. Wayburn, G. C. Paxton, E. O. Towne, and Margaret Cox, New York.

OHIO MANAGERS OPPOSE COMBINE.

Theatrical Men of Ohio Cities Organize—They Object to Booking Arrangement by Eastern Combine.

(Special Correspondence of the Mirror.)

COLUMBUS, O., May 3.

The following officers were elected at a meeting held at the Neil House, in this city, when twenty-five men representing the theatres in the smaller cities of central, southern and western Ohio, organized the Ohio Opera House Managers' Association: W. O. Yard, Wellington, President; Charles McCallan, Xenia, Vice-President; W. Westover, Ashland, Secretary, and Harry Benson, of Uniontown, Pa., Treasurer.

Although it was not expressly stated, the purpose of the formation of the association was to arrest the movement now under way in this State of an organization working under the name of Nixon and Zimmerman and actively headed by one Edward Moore, who was also in the city and present at the meeting.

This Nixon combination claims to have secured leases or booking arrangements with a number of towns in Ohio, Pennsylvania, Michigan, West Virginia, and Kentucky. In this State they claim to have theatres in Akron, Youngstown, East Liverpool, Bellair, Canton, Steubenville, Massillon, Tiffin, Fostoria, Van Wert and Fortmouth, with several other towns not mentioned.

What Moore wants is to book all attractions with the exclusive privilege of selecting the attractions himself, for which he charges five per cent. of the gross receipts. Moore claims his firm has an arrangement with Stair and Havlin and Nixon and Zimmerman.

To this proposed arrangement the managers now organizing object in that it takes the management of the theatres out of their own hands, and they will be compelled to pay five per cent., which they might as well save, since they say they can book the attractions themselves, to say nothing of having the option of selecting the attractions themselves.

At the meeting it was given out that the organization did not propose to fight any one or anything, but was entirely for mutual protection. The facts, though, are as above stated. The managers in attendance agreed to be of mutual aid to each other, to warn each other of a bad attraction which failed of making good at their theatres, and so far as possible endeavor to eliminate the poorer attractions as business factors. Last season the managers stated that they were able, through the independents, to secure for their patrons a large number of high class attractions, but under the recent arrangement they are in doubt whether this condition will prevail for the coming season, but these theatre managers they maintain a hopeful view.

JOSEPH R. HAGUE.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

At the usual Thursday afternoon tea, May 2, there were present Mr. and Mrs. Damon Lyon, the Rev. F. J. Clay, Moran, Lucille Lenson, Lillian Lancaster, Granville F. Sturges, Peter Flint, Sally M. Cory, the Rev. T. H. Bill, Charles T. Catlin, Mrs. Little Ford, Mrs. Ortega, Miss E. A. Ralph, Edith Totten McGrath, and others.

The Open Door Social of the chapter will be held at the Chapel of St. Chrysostom, May 21, at 8 P. M. This will be the last social gathering before the general convention. The May service will be held on Sunday afternoon, May 19, at Christ Church, Riverside. Members intending to be present will please be at the Times Square station (uptown) at 3.15 P. M. Following the service a tea will be served by members of the parish upon the church lawn. There will be no monthly reception of the chapter during May owing to the social festivities of the annual convention, in which the New York Chapter will co-operate with the Brooklyn Chapter.

Among the speakers who have already accepted invitations for the public meeting incidental to the convention to be held on the evening of May 23, at the Elbow Theatre, Brooklyn, will be Bishop Potter, President of the National Council; Colonel Luke Findlay, and the Rev. William M. Brundage, of the Brooklyn Chapter. Arrangements are in progress for music on this occasion of a high order from Brooklyn talent.

M. B. LEAVITT RETURNS.

M. B. Leavitt returned last week from Europe after an absence of nearly a year. His stay abroad was chiefly in the interests of the Golden Spectre Group of gold mines, of Bull Frog, Nevada, of which he is one of the English directors.

While on his travels he watched for all that was attractive in the way of amusements, and observing the development in the vaudeville field here in America and the demand for revivals, he determined to secure some of the most appealing artists whom he saw. As a result he has contracts with a number of remarkable Spanish dancers, vocalists and instrumentalists. They will sail from Barcelona Aug. 1, and will form the principal attraction of the musical play, *The Belle of Seville*, which Mr. Leavitt has secured.

In addition, he has also a beautiful Turkish vocalist, Heil Hirsman, the protean artist Robert Bertin, M. Charley, the transformation artist; Mlle. Germaine Lalland, the pantomime and danseuse; Countess Hilsore, a French prima donna, and other artists from Germany, England, Algeria, and the Continent. These will be formed into a combination to play the best vaudeville houses. For the last few years Mr. Leavitt has done little in the managerial business, but it would seem that he is now to return to the field.

ACTRESSES APPEAL TO POLICE.

A number of actresses have appealed to the police to find a man who, they say, called himself W. B. Hoyt. According to the story which they tell, Hoyt, who said he was "a brother of the late Charles Hoyt," had a manuscript of *The Black Sheep*. He met Ashley Johnson and interested him in the project of taking out a company in this play, claiming, it is affirmed, that he had bookings for ten weeks. An advertisement for actors was inserted in the papers and about thirty people were engaged. Last Saturday the rehearsals were declared to be at an end and the company was ordered to report at Hurst Hall Sunday morning to take the train for Poughkeepsie. They did report, but Hoyt, it is said, could not be found. It was then discovered that he had been to most of the company and with the story of being temporarily embarrassed for money had induced many to advance him what they could spare for a few days. The sums ranged from ten to a hundred dollars.

MRS. W. G. JONES NOT ILL.

Mrs. W. G. Jones was much annoyed last week at the exaggerated reports of her illness. Although past seventy-four years of age and not by any means strong, she is able to sit up and talk entertainingly to those who call on her. She has been confined to her room for three weeks at her home, No. 214 West Thirty-seventh Street. Mrs. Jones was able to walk to and from the dining-room Sunday.

SLEVIN VS. O'NEILL.

The case of James Slevin, of the Edward R. Salter Amusement Company, against James O'Neill, conducted by Meyer C. Goodman, was amicably settled out of court last week. Mr. Slevin's claim for royalty for production of *The Voice of the Mighty* was settled in full by Mr. O'Neill. Arrangements have been made for continuance of production of the play for next season.

HARRY R. MCCLAIN.



Photo Gerhard Hiers, St. Louis, Mo.

Harry R. McClain is receiving much praise for his interpretation of the heavy role in the successful college play *At Yale*. "Dave Hurley, the real college cad, is admirably portrayed by Harry McClain."—Portland, Ore., *Evening Telegram*. "Mr. McClain in the unenviable role of the villain in *A Fine Act*."—Salt Lake City *Inter-Mountain Republican*. "Nearly dividing the honors with the star was the 'bad man,' Dave Hurley, the unenviable part taken by Harry R. McClain. It was a difficult part to play and was exceedingly well done."—Salt Lake City *Herald*. "At the close of the second act Mr. McClain was brought before the curtain to speak. Mr. McClain made a clever and witty speech with reference to his college career at Cornell. His work in *At Yale* was thoroughly deserving of praise."—Ithaca *Daily News*.

AT THE THEATRES.

(Continued from page 2.)

Colt, Jr., William Morris; Major Hedway, Claude Brooks; Burt Bellishy, Jack Storey; Christopher Colt, Sr., W. N. St. James; Mr. Simpson, Carl Anthony; Job, John Gorman; Whimper, Hugo Wallace; Mr. Glibb, Ralph Newman; Dora Vera McCord; Nellie, Beatrice Golden; Mrs. Glibb, Alice Butler; Mrs. Colt, Laura Linden. This week, Mrs. Temple's Telegram.

METROPOLITAN.—Dorothy Vernon of Haddon Hall, with Laura Burt and Henry Stanford as stars and with a carefully chosen supporting company, did excellent business here last week. This week, *Ralph Stuart in By Right of Sword*.

TRIALIA.—Queen of the White Slaves proved a good drawing attraction here last week. This week, *Queen of the Highbinders*.

AMERICAN.—Custer's Last Fight, with Charles F. Keane, John Arthur, J. Louis Ungerer, Baby Frances Abbott and Margaret Nelson in prominent roles, played to good business last week. This week, *George Primrose's Minstrels*.

NEW STAR.—Parted on Her Bridal Tour played to large business all last week. This week, *Across the Pacific*.

GRAND OPERA HOUSE.—Robert Lorraine in *Man and Superman* played a return engagement here last week. This week, *Chauncy Olcott in Helen Astoria*.

EMPIRE.—Ethel Barrymore has replaced His Excellency, the Governor, with a revival of *Cousin Kate*, opening in the latter play last night, May 6.

YORKVILLE.—Texas was the attraction here last week. This week, James O'Neill in *Monte Cristo*.

MAJESTIC.—The Prince Chap was withdrawn on May 4, to make room for Margaret Wycherly in *The Primrose Path*.

ACADEMY OF MUSIC.—Little Johnny Jones ended its engagement here on May 4. This week, *The Prince of Pilsen*, with Jess Dandy in his original role, comes in for a limited run.

FOURTEENTH STREET.—Harry Clay Blaney in *The Boy Behind the Gun* drew large audiences here last week. This week, *Parted on Her Bridal Tour*.

WEST END.—Jennie Bonstelle in Sunday was the final attraction of the regular season here last week. This week the Van Den Berg Opera company begins a Summer engagement, opening with *Il Trovatore* in English.

LINCOLN.—The last two weeks of *Salome Jane* began last night (Monday).

MAY DAY RENOVALS.

Among the May Day changes of office locations in the theatrical district the following may be noted: Liebler and Company from 1402 Broadway to 2 West Thirty-eighth Street; Henry Miller to Cambridge Building, Thirty-third Street and Fifth Avenue; Frank Melville Amusement Company from 1402 Broadway to the Theatrical Exchange Building, 1431 Broadway; P. H. Sullivan Amusement Company and Spencer and Aborn from the Holland Building to the Broadway Theatre Building, 1441 Broadway; Jay Packard from 1451 to 1441 Broadway; the Morgan Lithograph Company, J. I. Verone, and E. Decker from 1358 Broadway to the Empire Theatre Building, 1432 Broadway; Walton Transfer Company from 1358 Broadway to Broadway Theatre Building, 1441 Broadway.

C. D. WOODWARD GETS FIVE THEATRES.

C. D. Woodward, President of the Woodward and Burgess Amusement company, has purchased the stock of W. J. Burgess, of Omaha, the Vice-President. By this sale Mr. Woodward gains control of the company, which owns leases on four theatres: the Willis Wood and Auditorium in Kansas City, the Grand Opera House in Sioux City, Ia., and the Boyd and Burwood theatres in Omaha. Mr. Woodward will control all the theatres except the last named, which will go to Mr. Burgess after July 1. Mr. Woodward also takes over the bill posting plant in Kansas City and the booking circuit owned by the company. All the theatres, it is announced, will be handled exactly as heretofore.

CUES.

Helen Hall has closed with *The Sign of the Cross*, in which she has been playing the role of Stephana for the past season.

Franklin George has been engaged for the part of Herod Velarius in *Crucifixion*, which will go on a Summer tour through the Central States.

Lotta Faust returned to the cast of *The White Hen* on April 29, having recovered from an attack of bronchial pneumonia.

Joseph Herbert sailed for Europe on the *Deutschland* on April 30. His place in *The Orchid* has been taken by William Cameron.

Archibald Curtis has been engaged for the leading role in *Crucifixion*, touring the Pacific Coast.

Lady Tatters, a new romantic light opera, was produced at the Shaftsbury Theatre, London, on May 1. The book is by Herbert Leonard and the music by Walter Slaughter.

THE NEW YORK
DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894.)
The Organ of the American Theatrical Profession
Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, President.
121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE).
CHICAGO OFFICE:
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Entered at the New York Post Office as Second-Class Matter.
Published every Tuesday.

NEW YORK ----- MAY 11, 1907.
Largest Dramatic Circulation in the World.

NO MODERN DRAMATIC GENIUS?

THE remarkable literary atmosphere in which the student days of the Honorable JAMES BRYCE, British Ambassador at Washington, were spent is newly suggested by an interview of exceptional interest with that statesman, published in the Washington Post, in which, among other things, he makes vital remarks on the drama.

Fellow with Mr. BRYCE at Oxford were SWINBURNE, then unknown as a poet except to this young coterie; WALTER PATTER, the exquisite literary quality of whose mind was revealed first in this association; and WILLIAM MORRIS and BURNES-JONES (then known simply as JONES), who were prominent in a group to whom TENNYSON was an inspiration and a delight. While SWINBURNE occasionally read something he had written, he really was the first interpreter to this company of BROWNING, whom he preferred to TENNYSON, a poet already established, while BROWNING commonly was yet unknown. In this interview Mr. Bryce pays a remarkable tribute to poetry:

That generation is indeed better among whom poetic inspiration has died out. It won't do altogether to rely on the old singers. There are immortal themes; but changing accents and altering modes of art. What did the Elizabethan lyric poets know of the spirit of the nineteenth century? What did the Victorian singers dream of the great ideas that animate this century? Do these ideas appear confused and perhaps confused? Are they by some dissonant as contemptible? They are, at all events, colossal in their overpowering power, swaying vast populations as populations have seldom been swayed before. They are still inarticulate—very well, the poet must arise to give them tongue. Perhaps in the voicing of them by a just and beautiful soul they will be embodied. No, the singers of another day will not do for this. For each generation its own poets. We love the poems we learned in childhood; my favorites are still the Victorians. But you—songs shall inspire you; not from their lyrics. You want the poetry of the romance of a teeming time, of heaven-astounding material development, of steel and electricity.

Here is the reasoning of a poetic philosopher; and such a philosopher, who contemplates life from such a viewpoint, speaks for the world and for time, whereas a mere statesman is largely a creature of restricted material aims, who works for an environment. Truly, poetry is essential in any age, and it is more essential now than ever as a foil to the dominant and increasing materialism of the time.

Mr. Bryce says that the fact that a generation is without poets is no evidence that there is no poetical possibility in the life it leads. It does not at all follow that there is no song because the bird is not there to sing it. There are times of brooding and

times of labor. The heart of history has been full of songs aching to be sung—with no voice to utter them.

"In this matter," says he, "we are in the presence of one of the great mysteries of nature. There seems to be little connection between the demand for genius and its appearance. Genius is wont to flash forth not only in the inauspicious place, but in the unprovocative time. At all events, the needs of the age do not always succeed in evoking the answering response of genius. Many a Trojan war has been without a HOMER." There are great occasions that pass without raising the great to meet them.

His observations on the drama are true in most aspects, although essentially, like so many men of otherwise good vision, he lives as to the theatre in the artificial and poetic past. He says:

Take the case of the drama. There you have one of the most puzzling phenomena of the age. Absolutely never was there such a chance for a great dramatist as there is to-day. Think of it! Two continents are mad over the theatre. A quarter of a century ago a few dimly lighted theatres in more or less inconspicuous quarters were resorted to by small audiences of people of little influence. Playgoers were, in fact, looked upon as people who plumed themselves on respectability, while play-actors were held as quite outside the pale. Now have the times changed! Nowadays brilliantly lighted playhouses occupy the best sites and stretch block after block, while night after night the streets are impassably thronged with processions of people crowding to witness some execrable performance. Think of the vast sums poured out for the support of the theatre! Think of the audience which waits upon the playwright to-day! Never in the world's history was there anything like it; never! In all reason, is it not to be expected that the opportunity for a dramatist would produce one? It has failed to do so. I do not wish to be unkind, but the matter is notorious. I will not characterize the modern play; I fear any language at my command would be inadequate to do so, with the possibilities of the stage, with the achievements of the great dramatists in mind. But I cannot refrain from remarking, with an astonishment which perhaps no other phenomenon of the day arouses in me, that the greatest opportunity offered the dramatist, so far as I know, in the history of the world, is going unavailing of. No, I should hardly agree that the dramatist's art is one in which genius is rarely exhibited. It is true that there are a few names which stand so very high in dramatic glory that they put all other claimants to greatness out of countenance. But aside from the Greeks and Shakespeare, there have been in all lands and ages dramatists the like of whose genius exhibited in any art would entitle them to immortality. We may claim this for several certainly of our English play writers of earlier days. The Germans have had their great dramatists—but, with a call such as neither Goethe nor Schiller heard, the modern Sudermann has failed. The French will insist that Racine, Corneille, and Moliere are among the world's great men—and they would be right. You may not prophesy the appearance of genius. It will emerge in accordance with no laws which we can detect. Favorable, even insistent and clamorous, conditions do not begot it. Nor when it appears is it likely to take the course conditions appear to have made inevitable for it. It ought to revive the drama, but behold! it paints pictures. It ought to compose poetry, but lo! it prefers to invent machines. All this is one of the great problems. I suppose our meditating upon it will go little way toward solving it. Yet it is a problem with which the mind may well concern itself, for the character of civilization and the destinies of nations are involved in it.

It is true that this is an age of the play and the theatre, and that where there is so widespread an interest in the drama and so voracious an appetite for it one cannot expect a high average of achievement, to say nothing of the occurrence of genius, which, as Mr. BRYCE avers, rises in inauspicious places and at unprovocative times. Yet is it true that this age has no great dramatic genius?

What about INSEX, who, alive to the realities of human existence under a civilization which is still on trial, and which will continue to be questioned until its evils are in some measure ameliorated, has not only probed those evils with the skill of a social surgeon, but in the doing of it has brought the world to a new consideration of the theatre in line with the materialism and reality which Mr. BRYCE declares to be characteristic of the time? INSEX, not even mentioned by Mr. BRYCE, to-day is recognized as the towering dramatic genius of a century by a vast number of thinkers of many lands, whose drama he has wholly reformed, both in essence and method; and the best of whose dramatists he has inspired; and who shall say that his greatness may not win even wider recognition from universal generations yet to come?

THE FAIR.

At noon yesterday (Monday) the Actors' Fund Fair at the Metropolitan Opera House was formally opened, and for a week it will no doubt embody the most active, diversified and attractive entertainment in America.

It is fifteen years since the first Fair in aid of the great charity of the theatrical profession was held. The present event promises to surpass the original exhibition and mart in elaborate and spectacular features, as well as in the number of persons engaged in it and the variety of devices—all having a legitimate foundation—to promote revenue. Great as were the pecuniary results of the first Fair, those of the present bazaar should, from first indications, exceed them. And it is to be hoped that the organization of this vast enterprise has been so careful and businesslike that no question may hereafter be made as to its bona fides in all departments.

There are notable showings of articles to tempt the eye and tax the purse of the per-

son who may make a canvass of this exhibition, and it is hoped that every spectator may leave as great a measure of his possessions with those who are at the Fair to sell things as he can well do without. Lovingly and persuasively woman will figure large at the Fair, as she always does in events that have to do with charity. More than one thousand women of various organizations, some in no way affiliated with the stage, have combined as members of active committees, and Society itself has taken up the Fair as an avocation for the moment. The women of the theatre, too, are working with enthusiasm for the success of the event, and the men of the stage are by no means backward in giving aid. Surely, the result ought to be magnificent.

Everybody ought to know why this Fair is held, but possibly there may be persons even among those associated with the theatre that have no clear idea as to its need. Its object is to replenish the treasury of the Actors' Fund, which annually disburses some \$40,000, an amount considerably in excess of its income. The Fund does not maintain the idle, nor does it encourage improvidence. Its work is purely charitable—the care of the sick, the burial of the dead, the support of a home for infirm and worn-out veterans no longer able to follow their profession. And the Actors' Fund makes public appeal with every claim to generous consideration. If a private or public charity is to be assisted, if an immense relief fund is to be raised in time of fire, flood, famine or other overwhelming calamity, the actors are the first called upon and the first to respond. One year ago they were playing all over America to raise great sums for the San Francisco sufferers. Without the actors it would be impossible to organize benefits. Now the profession makes a national appeal that it may relieve its own afflicted members, and that appeal, judging from the contributions already made and the interest shown everywhere in the Fair, will not be in vain.

THE MIKADO CONTROVERSY

The interdiction of The Mikado in London and the provinces by the Lord Chamberlain has evoked a situation as humorous as the opera about which all the fuss has been made. The action was called forth because of the visit of Prince Fushima, last Japan and cause for offence in the production of the opera, which shows the Emperor in a comic guise. Practically every newspaper in London is against the Lord Chamberlain, and one of the mildest explanations offered in his behalf is that it is due to "a temporary lapse of humor." An entire absence of humor would seem to come nearer to the mark. An amateur company at Middleborough begged the Lord Chamberlain to be allowed to give a performance of the opera for charity, in that the play had already been killed and 700 persons had been booked for seats. Being refused permission, they telegraphed the Japanese embassy, stating circumstances and asking if the embassy would "graciously sanction the performance if the Lord Chamberlain agrees?" The reply was diplomatic, a regret that the matter did not come within the province of the embassy. A rather interesting sidelight to the whole affair is that Japan has apparently made no representations in the matter. K. Lugimura, the special correspondent of the Tokio Asahi, who is now in England in connection with the visit of Prince Fushima, which has been the reason of the broil, declared he could not find any hint of Japan in the opera, but, on the contrary, a great deal of fun. "I had a pleasant evening," says Mr. Lugimura, "and consider that the English people in withdrawing the play last Japan should be offended are crediting my country with a needless tendency to take offense."

It has been stated that the fine marching air which marks the entrance of the comic opera Mikado is a notorious Geisha tune, which a friend suggested to Sullivan. Arthur Druce, an authority, contra, is quoted as asserting that it is founded on a famous Japanese war march. The only other Japanese thing in the play, it is said, is the name of the Lord High Executioner, Koko, which means "pickles." All this would mean splendid advertising, did it not kill it in the act of creating it. Instead it means the loss of property valued at \$250,000 for The Mikado is an institution in English amusements. Meanwhile the absurdity of the whole situation has not been lost amid the lapse of humor. A certain Irish member of Parliament now proposes to ask the Government, since The Mikado has been forbidden for fear of giving offense whether Hamlet should not also be suppressed lest Denmark should become indignant. The controversy has gone to such lengths that yesterday it was cabled that the Lord Chamberlain would remove the interdiction provided certain changes were made in the text of the opera.

SOUTHERN RAILWAYS ABOLISH PARTY RATES.

Following the action of the Interstate Commerce Commission in declaring that where transportation lines afford reduced rates on party tickets, as, for example, to theatrical, baseball, football, and other amusement organizations, these reduced rates must also be open to the general public, railway lines South of the Potomac and Ohio and East of the Mississippi rivers to-day filed with the Interstate Commission notice, effective on June 1, of withdrawal of all such reduced party rates. After that amusement companies will be referred to the regular prevailing tariffs of individual fares.

MANFIELD TO REST A YEAR.

It was definitely announced last week that Richard Manfield would not appear again on the stage for at least another year. He has recovered from the illness that caused him to abandon his tour this spring, but his health is such that he cannot resume work with safety for some time to come. If his physicians consent, he will sail with his family on May 15 to go at once to the estate he has leased on the Thames, near Windsor.

ACTORS' FUND ANNUAL MEETING.

The annual meeting of the Actors' Fund of America will be held at the Lyceum Theatre on Tuesday, May 14. The usual celebration at the Home on Staten Island will be omitted this year, owing to the Fair, but the directors will visit the Home during the coming week.

VIENNA SINGING SOCIETY ARRIVES.

The Vienna Männergesang Verein, the famous Austrian singing society, arrived in New York on May 4 for a tour of the principal cities of the country. The choir was entertained by the New York Liederkreis on Sunday, and last night they sang before the President at Washington.

PERSONAL



HACKETT.—Supplementing his season with Louis James in The Merry Wives of Windsor, Norman Hackett was immediately engaged to support the distinguished actor Robert Mantell for his engagement at the New Amsterdam Theatre, appearing as De Mauprat, Edgar, Camio, Malcolm, and other prominent parts in the Mantell repertoire.

ERMOLOVA.—Madame Ermolova, the great Russian tragic actress, has retired from the Russian stage after a career of thirty-seven years of active work. At the Moscow Theatre she originated many Schiller roles and was an especial favorite in Shakespeare.

PAGE.—Will A. Page, press representative of the Hippodrome, will be associated with Edwin Arden in the management of the stock company at the Belasco Theatre, Washington, this Summer.

SHUBERT.—J. J. Shubert sailed for Europe on the Deutschland on April 30.

WARMINGTON.—William Warmington, one of the pioneers in the farce comedy field, is managing George Primrose's Minstrels this season, and will have charge of all the affairs of this organization again next season.

EDMOND.—Robert Edmond and his company arrived in London on May 1 after a pleasant voyage.

SCHIFF.—Fritzi Schiff sailed on Le Lorraine for Havre on May 2. From Havre she will go to Paris and then to Biarritz for a few days before settling for a long stay at Carlsbad.

MANNING.—Mary Manning (Mrs. James K. Hackett) was called to New York last week by the illness of her daughter.

MELVILLE.—Emile Melville, who has been a member of Keith and Proctor's Fifth Avenue stock this season, has been transferred to the Harlem Opera House for the summer.

ALLEN.—Whiting Allen has accepted a position on the Philadelphia North American, to superintend a department devoted to summer amusements.

BRUNE.—Mrs. Tittell-Brune, who has been playing in Australia and New Zealand for several seasons, will go to London in the Fall. Early in 1908 she will return to New York and will probably be seen here in her repertoire.

MALLY.—William Mally has been reviewing for The Worker, New York's organ of the Socialists among the manual trades, all plays produced in this city that reflect or deal with peculiar social conditions.

SOTHERN.—E. H. Sothern appeared in Hamlet at the Waldorf Theatre, London, on May 1, and received the unanimous approval of the critics, who praised his work and the production in general.

BARBOUR-BENNETT.—Mrs. Walworth Oliver Barbour announces the marriage of her daughter Lillian Mitchell, and Harold Whitman Bennett, on May 18, at the Austin Street Unitarian Church, Cambridge, Mass. Mr. Bennett, who is well known in New York, is a journalist of exceptional ability. He was for a year or more a valued member of the Mirror staff, and left this journal several months ago to accept a position on the New York Times, where also his success has been notable.

MURPHY.—Joseph Murphy has returned from Florida, where he spent three months in rest and recreation, his chief pastime being fishing, in which he reports phenomenal success.

FULDA.—Dr. Ludwig Fulda, the well-known poet-dramatist, has purchased the estate of Karerlake, in the Tyrol, and expects to erect a castle and live there most of the year. He is now at work on a new drama to be presented in Vienna, at the Burg Theatre, next season.

TERRY.—Ellen Terry and the members of her supporting company sailed for England on the Minotaur on May 4. Miss Terry will make a tour of the English provinces after a short rest in London.

ANGLIN.—Margaret Anglin sailed for Europe on May 4, to remain throughout the Summer.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

L. S. W. Bridgeport: Odette Tyler's maiden name was Elizabeth Lee Kirkland, her father being Admiral Kirkland of the United States Navy.

P. E. S. New York: Viola Allen was the original Glory Quagly. Edward J. Morgan was John Storm.

L. C. H.: Bobby Gayler was with The Wizard of Oz when it opened at the Majestic Theatre on Jan. 20, 1907.

A. D. J., Newark: (1) Norman Hapgood was formerly dramatic critic of the New York Commercial-Advertiser. (2) The Great Ruby was written by Cecil Raleigh and Henry Hamilton.

P. E. A., Ottawa, Canada: John Baldwin Buckstone was born in Houston, England, on Sept. 14, 1802. He made his debut as Captain Aubri in The Dog of Montargia. He died on Oct. 31, 1879.

THE USHER



The New York Morning Telegraph is obviously and confessedly the organ and mouth-piece of the Theatrical Trust and its active members. Statements in it respecting the Trust and the Trust's opponents are invariably inspired by and in many cases written by one of the Trust's booking-agents.

Nothing, therefore, that the Morning Telegraph prints respecting the views, policies, plans or purposes of the Independents should be given the slightest weight by managers and the profession.

For intelligent readers of the Telegraph this information is superfluous, as the pro-Syndicate character of the paper is self-evident.

News and information regarding the Independents and their affairs may be looked for from time to time in all newspapers of standing.

The Telegraph is not in any position to obtain reliable information on this subject.

Among the celebrations of Shakespeare's birthday none was more reverent than that of the German Shakespeare Society at Weimar. The leading address was made by Dr. Ludwig Fulda, the noted dramatist and poet, who spoke on Shakespeare's perennial popularity and protested against what he termed Tolstol's abuse of Shakespeare. As THE MIRROR has suggested, Tolstol is so obsessed by his peculiar ideas of individuality—he recently has declared that no man should obey any law that affects his freedom of impulse and action—that everything outside of the matters embraced in his habits of thought seems to him to be sinful and useless.

The German Shakespeare Society has restored the Shakespeare monument at Weimar that was injured by vandals three years ago, and has offered a prize for the best acting version of Hamlet.

The throng at Stratford-on-Avon on April 23, gathered to celebrate Shakespeare's birthday, was distinguished and internationally representative. The foreign ambassadors in London had presented to the Shakespeare Club of that city the flags of their respective nations, and they were used in the decoration of the ancient town.

The streets of Stratford were ablaze with color, many of the decorations suggesting the medieval glories of celebrative occasions, and flowers and evergreens also being freely used, and ancient May Day habit was suggested by May poles here and there. An original drawing picturing "Literature and Art," by Professor Herkimer was erected on the facade of the School of Art. At the Town Hall huge cartoons framed in laurel illustrated Shakespeare's "Seven Ages of Man."

That there is a wide neighborhood pride in Stratford and the traditions that have distinguished it was shown by the pouring of great numbers of persons from adjoining towns, and the contrasts of these local celebrators and the notables from outside were picturesque and pleasing. Every hotel and inn within reaching distance was crowded.

At the Memorial Theatre the Benson company played Love's Labour Lost, and the other performances followed as recently announced in THE MIRROR.

There was a floral procession in the morning headed by the Mayor of Stratford, the Benson company and others, from the birthplace, through the High Street to Holy Trinity Church, at which the vicar delivered an eloquent commemorative address. In the afternoon there was informal rejoicing and sight-seeing, incidents of which are thus described by a witness:

The people thronged the streets admiring the peculiarly beautiful decorations at the Town Hall and the Grammar School, then they repaired to the banks of the Avon to witness the performance of the specially trained band of Morris dancers, one of the popular features of the day's celebrations. The band of Morris dancers consisted of six performers attired in blue and scarlet knee breeches and high pointed black hats, a fiddler, a hobby horse and the traditional fool in cap and bells. Among them was an intelligent-looking, quick-witted country yokel, who won much applause for the agility and grace with which he went through the various dances. Here he is known as a "tradition" dancer, his father, grandfather, and great-grandfather having been successively held in high honor at their native villages for their unrivaled accomplishments in callisthenics. To the delight of the crowd the performers gave illustrations of "The Shepherd's Hay," "Rigs of Marlow," and other old-time dances.

There were of course many celebrations of the day in London, but none was so significant as that at the Mansion House. The London News says of this:

Even the Lord Mayor took part in the celebra-

tions. The Mansion House last night was filled with members of the London Shakespeare League, and the dresses of the ladies contributed to a scene of gaiety and brightness in striking contrast to the usual city functions. Set apart in one of the large rooms was a selection of manuscripts and books from the Guild Hall Library to illustrate Shakespeare's London. In the Venetian Hall dozens of little performers from the Repertoire Working Girls' Club took part in Morris dances, folk songs and singing games. There were jesters who made a great noise jingling the bells on their costumes, country lasses, ladies, and courtiers, diminutive but enthusiastic.

Ambassador Bryce's talk on poetry and the drama, essentially reproduced on another page, is of exceptional interest in that it comes from a man prominent in a field to which artistic considerations are usually foreign.

Mr. Bryce, however—and naturally—lives as to poetry and the drama largely in the artificial and romantic realms of the past, even while he recognizes the spirit of the present in other matters.

It is true that no commanding poetic or dramatic genius has arisen in England or any of the Anglo-Saxon countries to contest with the great geniuses of the past; and it is also true that in Mr. Bryce's own land there seems to be no towering mind in either vocation, unless the serio-comic Shaw may be mentioned after he has projected himself as the dramatic genius of the age.

Yet here in America this single season, now closing, has disclosed more promise, in the matter of dramatic authors, and more assurance that great genius is here possible, than any former period within memory.

EXAMINATION IN BELASCO-RICHEPIN CASE.

David Belasco was examined in Special Term, Part II, of the Supreme Court on May 3, in the suit brought against him by Jean Richepin, the French playwright. The examination was conducted by David May and held in obedience of an order issued by Justice Ames, which directed Mr. Belasco to answer questions concerning the receipts derived from the performances of Du Barry from the date of Mr. Belasco's first production up to the present time.

Richepin, in his complaint, set forth that he is the author of the play La Du Barry which, he claims, Mr. Belasco produced under the title of Du Barry. This Mr. Belasco denies, and in his answer sets forth that he is the sole author of Du Barry which he produced. He also says that he rejected Richepin's La Du Barry, which, he says, was not new or original with Richepin, but "was taken, plagiarized, pirated and copied by Richepin from public sources and information."

The order for examination was issued at the instance of May and Jacobs, counsel for Richepin, upon an affidavit made by Elizabeth Marbury, the French author's representative in this country. Miss Marbury set forth that the suit is brought for an accounting of royalties of the play, claiming that Mr. Belasco had ordered the work from Richepin, paying \$1,000 advance royalties and later \$1,500 as another advance on royalties, the latter on July 12, 1900, when, Miss Marbury says, Belasco accepted the play from Richepin. Further royalties on a graded scale were agreed upon, says Miss Marbury. Since 1901, no royalties have been paid.

Mr. Belasco in his answer filed by Dittmer, Gerner and James, denies that he accepted La Du Barry from Richepin, with whom he had contracted to "originate, write and deliver a new play," because the play was not new, but taken from "public sources and information." Belasco says the answer, advanced more than \$3,000 in royalties. The play delivered, he claims, was altogether unsatisfactory, and the manuscript was returned to Richepin. The play of Du Barry, as produced, says Mr. Belasco, was his own work, composed and originated without any aid or assistance whatever from the play alleged to have been written by Richepin.

At the examination, Mr. Belasco stated that he had no knowledge of the receipts from any performances of the play. The financial side, he said, was attended to by his manager and he devoted all of his own attention to the artistic side of his productions.

The examination was adjourned until Wednesday, May 8.

AN OLD IBSEN MANUSCRIPT FOUND.

A very remarkable discovery has just come to light in the finding of important Ibsen manuscripts, written previous to 1864. The papers include a complete epic poem of some 20,000 words, in which are to be seen ideas which evidently were the basis for many of his later plays. The manuscripts had been left in Rome at the Scandinavian Association when Ibsen left that city in 1864. They were put away and forgotten, and when the Society moved away they were sold with a lot of rubbish. A Dane, Pontopidan, found them some years ago in an antiquarian's shop and purchased them on curiosity. Afterward he returned to Copenhagen where he died, bequeathing the manuscripts to the Royal Library upon condition that they be published by Professor Carl Larsen. Ibsen's illness prevented Larsen from consulting with him, and it is only now after the dramatist's death that permission from his heirs has been secured.

ACTORS' ORDER OF FRIENDSHIP.

The Actors' Order of Friendship held its regular monthly meeting at the lodge room, 139 West Forty-seventh Street, on Sunday, May 5. A large attendance tested the seating capacity of the lodge room. The annual election of officers that will govern the Order for the ensuing year resulted: President, Joseph R. Crisner; Vice-President, Clay M. Greene; Treasurer, William Harris; Secretary, William H. Young. For the Board of Trustees the following were elected to serve one year: Charles H. Clark, J. Duke Murray, George E. Hall, Thomas McGrath, Charles Dickson.

The report of the trustees and the treasurer's report indicated the flourishing condition of the Order, not only financially but numerically as well. These names are added to the list of members: Royal Thayer, Thurston Bergen, Aubrey Beattie, Edgar Porrett, and Warren Cook.

A collation was served and sociability wound up the night's business.

HENRY MILLER'S PLANS.

Henry Miller, whose portrait occupies the first page of this week's MIRROR, is planning a busy time for himself and his stars for next season. Early in August he and Margaret Anglin will open at Daly's in The Great Divide. Then it is planned to produce a new play with Cecilia Loftus as the star, and still another play with a new star whose name Mr. Miller is not yet ready to make public. At the end of the run of The Great Divide Lee Shubert and Mr. Miller expect Miss Anglin to appear in a new play which they believe will give her the greatest opportunity of her career. Brown of Harvard will be sent on tour again, this time as far West as San Francisco. Madame Nastimova will remain at the Bijou Theatre all next season, during which time she will appear in two new American plays, as well as in Ross's Little Boy. The run of Comtesse Coquette will continue until June 15.

DECLARATION OF INDEPENDENCE

Messrs. Fiske, Belasco, Shubert, Lawrence and Miller State Definitely Where They Stand.

The Directors of the Society of Independent Managers held a special meeting last week. There were present Harrison Grey Fiske, David Belasco, Lee Shubert, Walter N. Lawrence, and Henry Miller. The Directors unanimously subscribed to and made public the following statement of their individual and collective positions with respect to recent developments in the theatrical field:

"We desire to correct the general misapprehension that appears to exist and that has found expression throughout the press that there has been a 'merger' of the interests of the Independent Managers with what is known as the Theatrical Syndicate.

"This misapprehension has grown out of the recent acquisition for vaudeville by the newly-formed United States Amusement Company of several theatres which hitherto have been operated as independent dramatic theatres under the management of the Shubert Theatrical Company, a corporation the majority of whose stock is owned by Western capitalists. The theatres in question comprise several that were acquired by the Shubert Theatrical Company to supplement the original circuit of independent theatres, and their withdrawal does not in any respect alter the general situation. For the most part those theatres are situated in the cities of lesser importance.

"It is our purpose to conduct our various enterprises on strictly independent lines. Our independent interests will remain independent.

"As was stated in the announcement by the United States Amusement Company, all contracts and booking obligations previously entered into for the independent theatres acquired by that corporation will be fulfilled, but we desire it to be distinctly understood that the fulfillment of such obligations does not in any sense imply, and should not be construed either by the press or the public as implying, any agreement on our part that is contrary to the principles of theatrical independence."

BUFFALO THEATRE LESSEES EVICTED.

County Judge Taylor has granted an order summarily evicting Dr. Peter C. Cornell and John E. Stirling as lessees of the Tuck Theatre in Buffalo, on complaint of the executors of the estate that owns the theatre property. The eviction was demanded on the ground that the lessees had violated a covenant in the lease requiring them to play the highest class attractions at the theatre and thus make it a first-class theatre. The trial covered a period of several weeks, during which many persons of prominence in the theatrical world gave testimony regarding the standing of the theatre.

THE PLEIADES ENTERTAINS.

The Pleiades Club celebrated the thirteenth year of its existence with a dinner at the Hotel Astor on May 5. More than 300 persons were present. The guests of honor were Sir E. Purdon Clarke, Victor Herbert, Edwin Markham, and James K. Hackett. The two principal speeches were made by Sir Purdon Clarke and Victor Herbert. Edwin Markham also made a brief speech. The Pleiades is devoted to promoting the better appreciation of all the allied arts.

ROSS ATTEMPTS SUICIDE.

Arcangelo Rossi, the baritone for three years with the Metropolitan Opera Company, has become crazed over the loss of his voice, and last week attempted suicide by cutting out his tongue. He suffered a severe shock in the hardships attending the San Francisco disaster last Spring, and last February he broke down when singing the title role in Don Pasquale. He returned to his home in Milan about a month ago.

PUBLIC OPINION PRODUCED.

R. C. Carton's farce, Public Opinion, was given its first American production at Toronto on May 2 by J. K. Hackett's Mr. Hopkinson company. Important roles were played by Dallas Welford, Howard Struge, George Graham, Lewis Fiebler, Cecil Burt, Henry Stephenson, Roxane Barton, Olive Temple and Elinore Foster.

CHARLES WALCOT VERY ILL.

Charles Walcott, who has been touring with Otis Skinner in The Duel this season, was taken ill last week and on Saturday was brought to New York and was taken to the Murray Hill Sanitarium. His condition is said to be serious.

REFLECTIONS



Grace Merritt, whose portrait appears above, is concluding a successful tour as Princess Mary Tudor in When Knighthood Was in Flower. The author, Charles Major, saw the performance in his home city, Shelbyville, Ind., and called on Miss Merritt to say that he was delighted with her rendition of the role, and stated that she had "created a Mary Tudor all her own." Miss Merritt's season concludes with a week's engagement in Toronto, May 23, and this week and next she is at Columbus and Cleveland, O., respectively. Under the management of Ernest Shipman, Miss Merritt will present a revival of this play with an all star cast in New York city at the opening of the season next September. It was the intention of her manager to give the play here before the end of the present season, but the cast desired could not be secured in time. The play is one of the most successful ever dramatized from a book, and the part of Mary Tudor is said to be the longest woman role on the stage to-day. It is certainly one of the most complex and delightful.

Mrs. Pauline Duffield, who during the season just terminated was a feature in The Freedom of Susanna, is confined to her cottage at Stratford, Conn., having met with an accident that resulted in the dislocating of her right shoulder. Mrs. Duffield is under the doctor's care and will be on the retired list for the next two months.

Paul Machette, of the Park Stock company, Manchester, N. H., was stricken with partial blindness last week, as a result of hard study. He has to wear colored glasses on the stage and avoid strong lights.

Percy Plunkett and Edna Reming will produce their sketch, A Windy Day, at the Actors' Fund Fair Thursday evening. During the action of the playlet Miss Reming will introduce a new song, "Bunkle Doodle," written by James McElhearn, of Sergeant Kitty company.

Wadsworth Harris gave a dramatic recital at Cranford, N. J., on April 25, under the auspices of the Parish Circle, Trinity Church, of that village.

The ball game between aines from The Red Mill and Little Johnny Jones, for the benefit of the Actors' Fund, will be played at the American League grounds on Friday afternoon, May 10.

The opening attraction at Wallace's Theatre next season will be a new play by Augustus Thomas, entitled Mexico. Dustin Farnum will have the stellar role.

The new Aerodrome Theatre at Houston, Tex., opened on May 6. The first week will be devoted to vaudeville, but it is intended to book all kinds of high grade amusements.

Esmer Cornwell has recovered from her recent illness and has resumed her role in The Hall Room Boys.

Colin Kemper, of the firm of Wagenhals and Kemper, underwent an operation for appendicitis at a private hospital last week. His physicians expect him to recover.

Buster Brown will be the inaugural attraction at the Lincoln Square Theatre under Blaney management, opening on May 13.

The cross won by Maude Corcoran in The Sign of the Cross this season was made from wood brought from Jerusalem by a friend of Miss Corcoran, living in Salt Lake City.

George Alexander, principal comedian with The Girl and the Student, was injured in an automobile accident last week. Albert Sykes has been engaged to fill his place until Mr. Alexander recovers.

Will S. Rising is managing at the Jamestown Exposition, "Colonial Virginia and Burning of Jamestown," the most elaborate moving picture ever produced. He was at work for several months staging and rehearsing it, and assumes the role of Captain John Smith.

William Rock, now playing in The Orchid, has been engaged by Florence Ziegfeld, Jr., to be one of the opening features at the Jardin de Paris, on the New York Theatre roof.

Rosalind Coghlan has succeeded Olive Murray as Barbara Drew in Brewster's Millions.

Walter H. Dougherty, who has been playing in London under the name of Walter Hampden, returned to New York last week.

Rod Waggoner, who has been on the business staff of Arthur C. Alden's attractions for the past six years, left for Los Angeles, Cal., Monday, to visit his mother, and also to act as assistant manager of the concessions at Ocean Park.

At the meeting of the Friars last Friday night Victor Herbert was the guest of honor. A feature of the programme was the singing of the Friars' hymn, words by Charles Emerson Cook and music by Victor Herbert. Wells Hawks was the principal speaker, but every one else got a chance to talk.

Pilar Morin has been engaged for an important role in The Girl Behind the Counter, with Lew Fields.

Captain Marshall's comedy, A Royal Family, was revived at the Duke of York's Theatre on May 4.

Thomas G. Lingham and wife (Katherine Goodrich) left to-day (Tuesday) on the Nueces for the family homestead at Houston, Texas, where they will spend the Summer months.

Owing to the extension of Mrs. Fiske's season Robert Milton has been released from his engagement as stage director of the Hunter-Bradford Stock company at Springfield, Mass., and will continue with the Manhattan company.

The Shuberts have made arrangements for the Americanized version of The Orchid to play in London at the Waldorf Theatre next Fall.

W. J. Deming has been engaged for the light comedy part in The Man of the Hour, which opens for the Summer on May 13 at the Illinois Theatre, Chicago.

Cyril Scott's next play will be a new drama by Cecil and William C. De Mille. The story concerns the question of capital and labor.

Viola Keene has joined the Savoy Theatre Stock company in Tacoma, Wash., as leading woman for the balance of the season, opening as Lady Isabel in East Lynne. This week she is playing Mary Norton in The Sign of the Four.

THE LONDON STAGE.

Shakespearean Birthday Revivals—Sothern and Marlowe's Opening—The Duel—Mr. George.

(Special Correspondence of The Mirror.)

LONDON, April 27. Throughout the week the spirit of Shakespeare has hovered huggily in the circumambient air. This hovering, of course, was all on account of the old Bard's birthday, for last Tuesday he was three hundred and forty-three years of age. Some of us had to have a good deal ourselves, pergrinating, in point of fact, between Stratford-on-Avon (where the bold Bensons started a three weeks' Shakespeare celebration) and His Majesty's Theatre in the Haymarket, London, where Beerbohm Tree began his annual Shakespeare week.

At the birthplace Benson and company, reserving their principal or novel productions for the coming week, relied chiefly upon a revival of the said W. S.'s fantastic comedy satire, *Love's Labor Lost*, in which, as Miss Benson will remember, the hard in his burlesquing of the Euphuists of his period, knocked those wordsy wags down like so many rows of ninepins. The Bensons have not played this piece for some eight years, and their performance of it at Stratford was very fresh and interesting. Benson himself scoring as Biron and Mrs. Benson as Rosaline, and that fine low comedian, George Weir, as clown Costard. Benson and company also staged our author's *Coriolanus*. In the name part Benson was again scholarly and intense, but sooth to say (like our Beerbohm Tree) he is not so happy in declamatory characters as in those of a more realistic kind. The revival of this Roman tragedy, however, was well worth patronizing, if only for Genevieve Ward's powerful acting as the vituperative Volumnia. Next week Benson will intersperse with his Shakespearean revivals Sheridan's *School for Scandal*; David Garrick's version of Wycherly's comedy, *The Country Wife* (which D. G. called *The Country Girl*), and a new dramatization of Don Quixote, which has been prepared by C. R. Stuart and G. E. Morrison, who is one of our cleverest dramatic critics.

While I am mentioning Cervantes' immortal *Don Quixote* as well mention that another play is being written around that Knight of the Rueful Countenance by Walter Stephens (who is cousin of Robert Louis Stevenson) and by H. Chance Newton, who is—but no matter! Miss Benson knows him well enough and much does he delight in addressing them from time to time.

Our Beerbohm Tree, hurrying back from Berlin (where the German playgoers public delighted in his acting through the ditto critics didn't), started his Shakespearean week with *The Tempest* in which he again scored as Caliban, daughter Viola being again a very interesting and sweet Ariel. On Tuesday he put up *The Winter's Tale*, in which he does not play. In this there was a new Hermione—namely, Mrs. Russ Whytal, a very handsome native of your States, who has been playing around the British provinces and the London suburbs. I am glad to report that Mrs. Whytal made a great success in this most difficult pathetic character, especially in the trial scene, which is surely one of the most beautiful bits of writing that even W. S. has vouchsafed unto us. The only defect I could find in Mrs. Russ Whytal's impersonation was a tendency to use her very beautiful voice in a somewhat monotonous vein. This defect was also noticeable in her playing of Queen Gertrude on Wednesday afternoon, when Tree revived *Hamlet*. The melancholy Dane is not one of Tree's best impersonations; still it was, as of yore, deeply interesting, especially in the reading of the mad scenes.

On Wednesday evening the blithe Beerbohm again delighted us all with his truly humorous rendering of Malvolio, Daughter Viola again scoring in the character after which she is named. Julius Caesar was played on Thursday and last night with Tree as Antony, again not one of his best parts. To-night he will wind up his memorable Shakespeare week with his jocular production of *The Merry Wives of Windsor*, in which he is so fine and funny as Falstaff.

Your Gawain's Shakespearean week this week have included the seeing of *Twelfth Night*, as presented last night at the Waldorf by E. H. Sothern and Julia Marlowe. But, before proceeding to analyze this performance, I had better go on to describe how Edward and Julia fared on starting their six weeks' season at this theatre last Monday.

Julia and Edward opened in *The Sunken Bell*, which needs, of course, no description of plot, etc., from me, as it was so lately produced on your side. To be strictly candid with you, we found *The Sunken Bell* rather depressing. It possesses too much German symbolism and mysticism for our insular theatrical tastes. Most of us of the London press found, however, much to praise in the English rendering by your Charles Melton, and indeed it was no fault of the actors that the play did not cause us to enthuse overmuch. It was quickly seen, however, that Mr. Sothern and Miss Marlowe were well graced players, and that they would assuredly give a splendid account of themselves in some less monotonous and less dreamy drama.

Unfortunately their second production, *Jeune d'Arc*, to wit, produced on Wednesday night, still condemned these deeply interesting players to monotony and mysticism. Percy MacKaye's drama, written around the Maid of Orleans, contains much clever poetic writing, disguised, however, occasionally by a somewhat incongruous modernity, but I defy anybody to write a good recent drama around the courageous Joan of Arc. Even in that supposed Shakespeare play *Henry VI*, part one, W. S. (if it was W. S.) failed to make any great show around the character, and finding it difficult, finished up the part in a lame and insulting manner. Schiller on this subject came out better as a poet than as a playwright, and Tom Taylor, one of our most skillful play constructors, did no great good with his Joan of Arc drama, for the late beautiful Mrs. Boushy.

Barring an occasional dropping into a colloquial method Miss Marlowe gave an admirable impersonation of the rapt martial maid, who keeps hearing so many "voices." Mr. Sothern with his gallant bearing and fine voice contrived to score as the somewhat preachy Duc d'Alencon. The support all round was both earnest and clever, and the production was very picturesque and realistic, especially as regards the battle scenes, which recalled the figures on certain old English and old French tapestries.

It was quite a relief on Friday night to see the brilliant and brainy Julia, and the ditto, ditto Edward, escaped from the aforesaid two somewhat dreary plays, and reveling in the joyous atmosphere of the old Bard's glorious comedy, *Twelfth Night*. Here, at last, we were able to see what Miss Marlowe and Mr. Sothern were capable of. Julia's Viola was fresh, winsome, and delightful, and in the passages calling for a touch of pathos there was a melodious ring that enchanted yours truly and all around him. Mr. Sothern's Malvolio (an utter contrast to Tree's) goes back more to the stern, starchy Malvolio of Samuel Phelps, who was the greatest Malvolio of modern times. It is a very fine performance of Sothern's, so marked and memorable that it was difficult to believe this was the same actor who had been condemned to overmuch preachiness earlier in the week.

The clever American—or rather Anglo-American players—had to be reinforced suddenly last night by that brilliant English low comedian, Kate Phillips, who again gave a splendidly humorous impersonation of the shrewd servant, Maria. This morning one of our leading London journals, which has been sniffing at all sorts of good performances throughout the week, smilingly treated the bony Kate as an American actress whose Maria could not be compared to our English Maria, forsooth. This is a fine example of dramatic criticism as she is now wrote by some.

And now we are all anxiously looking forward to Sothern's *Hamlet*, Orlando, and Romeo, and Julia's *Ophelia*, *Rosalind*, and *Juliet*.

The new dramatic features for the week have included the production of *The Duel* at the Garrick and of Mr. George at the Vaudeville. The

piece contains a good many possibilities of the problem play kind, but good as it is I do not think the story gains by being transplanted from France to England, as in this otherwise skillful Boucherian version. *The Duel* is finely acted at the Garrick, especially by Boucher himself as a kind of converted soldier, by Mrs. Boucher (Violet Vanbrugh) as the fought-for woman, and by Sydney Valentine as a bishop—quite a beautiful study this.

Mr. George, produced at the Vaudeville on Thursday night, is the work of the gifted Louis Napoleon Parker, who is by turns a playwright, a poet, a professor of music, a pageant producer, etc., and (Captain Standish said of J. Caesar) "at either is equally skillful."

L. N. P.'s new comedy is slight, not to say gossamer—but it is a neat artistic, always interesting little piece for all that, and to judge by its reception at the Vaudeville on Thursday it is likely to draw fine business there for a good while to come. Its pretty but tiny plot is perhaps quite sufficiently described by saying that Charles Hawtree (minus his mustache) plays John March, who is one of the heads of a Boston tea firm during the famous tea riots in that famous Massachusetts city, and that your sweet little citizeness, Billie Burke, quitting musical comedy for the nonce, plays the heiress of the other and late partner and is therefore in effect Mr. George. The little narrative shows how the businesslike John March falls in love with the beautiful Mr. George, and so has to fight against divided duty, and all that sort of thing.

Both Hawtree and Miss Burke play as admirably as they do humorously. Charles really being very fine. His having to sacrifice his well-known Hawtreean mustache through the exigencies of costume comedy, however, has caused quite a sensation. The *Daily News* man wrote all his notice around that missing mustache and left little or no room wherein to talk about the play.

GAWAIN

LICENSES HELD UP.

The licenses of several theatres in New York were held up on May 1 by Police Commissioner Bingham for various reasons, such as alleged violations of the Sunday law, admitting children under age, etc. The houses will be allowed to remain open pending an investigation. The following houses are the ones affected: Proctor's 125th Street, Harlem Opera House, Hurtig and Seamon's Music Hall, West End, Alhambra, Tony Pastor's, Fifth Avenue, Grand Opera House, American, Metropolitan, Victoria, New York and New Star. Several of the five-cent theatres are also included in the list.

THE MONTAUK TO BE MOVED.

The old Montauk Theatre of Brooklyn was sold at auction on May 2 by the city. It was bought by Augustus B. Beck in the interest of the Realty Associates. The price paid was \$11,250. Assurances were received from city officials that a permit to move the building would be granted and that facilities for doing the work would be allowed. The new site will be on Hudson Avenue with an entrance on the new Flatbush Avenue. The building will be moved May 18.

ELLEN TERRY MARRIED.

James Carew, who has been Ellen Terry's leading man during the recent tour of the famous actress, announced on Sunday that he had married Miss Terry in Pittsburgh on March 22 during the engagement of the company in that city. The ceremony was performed, said Mr. Carew, by a Justice of the Peace. Miss Terry sailed on Saturday for London. Mr. Carew is still in this country, being detained here by business.

PROFESSIONAL DOINGS.

Ellis Jeffreys has obtained from Liebler and Company the American rights to *The Sugar Bowl*, by Madeine Lucette Kiley, and will make a tour under her own management next season.

Ernest Shipman is considering an offer from James C. Williamson, of Australia, for the services of Giorgio Majeroni. He has appeared in numerous stellar roles in that country, and it is Mr. Williamson's desire to tour him in the same capacity for the season of 1907-08.

John Blair and Ida Chester Reid were married at the Church of the Ascension, New York City, on April 29, the Rev. Percy Stickney Grant officiating.

The cast of *The Man of the Hour* as it will be produced in Chicago on May 12 will include Orrin Johnson, Thomas Meighan, Harry Harwood, Robert G. Fischer, Frank Sheridan, Arthur Deming, Frances Ring and Kate Lester.

Frank Mills will continue as leading man with Olga Nethercole during her Paris engagement. He has been playing leading business with Miss Nethercole's company during the season.

Mr. and Mrs. Edward Hanlon, Fred and George Hanlon and George Potter and sister are at Mr. Clemens taking the baths. M. J. Jordan and Murray Woods are there visiting friends.

The new girls' college play, *Commencement Days*, by Virginia Frame and Margaret Mayo, will open at the Lyceum Theatre under Charles Dillingham's management early in September.

A leaking gas meter in William Hegner's hair emporium resulted in an explosion on April 29 that caused about \$500 worth of damage and muzzed up the shop considerably.

It was reported last week that Nina Farrington, who gave up the stage four years ago when she married Lieutenant John Leclair Gordon in England, would return to America this year to resume her work. She has been granted an order of separation from her husband.

Gene Gaultier, the leading woman of The County Chairman, while leaving the stage entrance of the Grand Opera House in Kansas City on April 23, lost a chamois bag containing about \$500 worth of jewels and a hundred dollars in money.

Spotlighted Aitken was obliged to cancel his summer engagement at the Garrick, Milwaukee, owing to severe illness. He will go into the country for a short time to recuperate.

Bernhardt Niemeyer is now playing Andy, the German cowboy, with William Faversham in *The Squaw Man*.

Elvia Crox Seabrooke has left *The Girl and the Bandit* company to go back to the management of Wells, Dunne and Harlan, to play the Italian countess in *It's Up to You*, John Henry.

W. A. Brady last week announced his intention of presenting *Way Down East* and *Grace George* in Divorcees in London at the end of the season there. Frank Worthing is the only member of Miss George's company who is to accompany her.

Mr. and Mrs. John Glendinning (Jeanie Millward) sailed for Europe on the *Toutonic* on May 1.

Grace Elliston and Edgar Selwyn have signed contracts with Henry B. Harris for a term of five years. Miss Elliston will be featured in a new play by Martha Morton entitled *The Movers*, and Mr. Selwyn will be presented on tour in *Strongheart*.

Edward Lester, of the Bedford's Hope company, will sail for Europe on May 11, returning to New York August 13.

Fascinating Flora is the title chosen for the new Spring and Summer musical comedy for the Casino. This piece will be seen for the first time at the Hyperion Theatre, New Haven, on May 15, and will come to the Casino a few days later. The book and lyrics of *Fascinating Flora* are written by Joseph W. Herbert and the music is from the pen of Gustave Kerker. Incidentally, the play, which is being staged by R. H. Burnside, is in two acts, one of which is located in Paris and the other in New York. Adele Blanche heads the company, and with appear in the title role. Well-known players in the cast will be Louis Harrison, James E. Sullivan, Frederick Bond, Ada Lewis and Ella Snyder.

Frank Currier has replaced A. H. Stuart as M. Clavynac in *Divorcees*, with Grace George.

EDWIN VARREY DEAD.

Edwin Varrey (known in private life as Edwin Phillips) died at his home in Washington Valley, near Fairfield, N. J., on Sunday afternoon, May 5, in the eighty-first year of his age. His last appearance was during the Winter of 1905, when he appeared in the support of Ada Rehan and Otis Skinner in their Shakespearean revivals at the Lyric Theatre. He had intended joining E. H. Sothern's company the following season, but illness prevented. He then made arrangements to join Mrs. G. H. Gilbert, but another attack interfered with his plans. He was a sufferer from Bright's disease, and the illness that ended in his death began on Thursday last. He succumbed before all the members of his family could be summoned to his bedside.

Mr. Varrey was born in New York city and was graduated from Columbia College. He went to work in a shop in which transparent shades were made that was next door to the Chatham Theatre. One of the men in the shop wrote plays, and the Chatham management produced one of them, in which Varrey had a part. Later he appeared at benefits, and the footlights were setting a stranger hold on him all the time. When he finally decided to adopt the stage as a profession he had a shop of his own that paid him \$150 a week, and he sold it out to accept a salary of \$3 a week at the Chatham Theatre. For over fifty years he played important parts with prominent companies, including those of Laura Keane, Edwin Forrest, Junius Brutus Booth and his sons, John Brougham, Augustin Daly, and Joseph Jefferson.

Mr. Varrey's first opportunity to distinguish himself came through the prominence of one of the members of the Chatham company to over-indulgence, with a consequent failure to turn up in time for the evening performance. On the night in question *The Blind Boy* was the bill, in which Susan and Kate Demin, then infantile prodigies, were to be given a chance to show themselves. Mr. Varrey was at the theatre early, and the leading man being absent on one of his sprees, Varrey stepped into the breach. The man whose place he took was a great favorite, and when the audience saw that the part was being played by an understudy they hissed. He did his best, however, and finally won the audience by his clever work.

He made his first important appearance in New York starring with Mrs. Thomas J. Hinde at Burton's Theatre, in July, 1854, playing *Domby in Domby and Son*. The play ran only four nights. Several years later he was a member of the company that played *Our American Cousin* on the night that Abraham Lincoln was assassinated. He played Julius Caesar at a special performance for the fund for the erection of the Shakespeare statue in Central Park, with Junius Brutus, Edwin and John Wilkes Booth in the cast. He also played the King in *Hamlet* during the famous run of the play for one hundred nights in New York.

Mr. Varrey was identified for a great number of years with the Joseph Jefferson company, playing Sir Anthony Absolute in *The Rivals*, Derrick in *Rip Van Winkle*, John in *The Cricket on the Hearth*, and Daniel Dornas in *The Black-Letter*, when that play was done by Jefferson and Florence. He was very anxious for months before his death to return to the stage, and spent a great deal of his time going over the parts he had played in the past and recommitting them to memory. He was always associated with the higher forms of dramatic art, having a great love for his work and was never happier than when he was in the active practice of his profession. A partial list of the hundreds of parts he played during his career is as follows: Owen Glyndon in *The Black Flag*, Dr. Coombes in *Article 47*, Maxime in *Paul Kaurav*, John Mulford in *A Dark City* and *Its Bright Side*, Duc de Aubert in *A Celebrated Case*, Cardinal St. John in *A Royal Favorite*, Major Royston in *Davy Crockett*, Gideon Bloodgood in *The Streets of New York*, Gibson in *The Ticket-of-Leave Man*, Count de Somerville in *Alibi*, Henry Oakburn in *Conrad Island*, or, *Little Ethel's Prayer*; Moss Duval in *Camille* (with Rehan when she made her American debut at the Park Theatre, Brooklyn), Michomet in *Adrienne Lecouvreur*, George Washington in *Blanche of Brandywine*, Silas Vanderveer in *The Inspector*, Rev. Andrew Saltire in *A Struggle of Life*, Lord Burleigh in *Elizabeth, Glauce in Quo Vadis*.

Mr. Varrey was a widower, his wife having died two years ago. He is survived by five daughters and four sons.

OBITUARY.

Catherine Morton.

Catherine Morton, the first woman to ride a horse in a circus without a saddle, and who, in her heyday, was known as the "Circus Queen," died at the City Almshouse, Spaulding Avenue, New Haven, Conn., on April 29. She was sixty-five years old, and had been at the almshouse for about two years and a half. She was an idol of the public for a generation, and for several seasons was a big feature of P. T. Barnum's Circus. She married George Morton, who was also a noted circus rider. When they retired about seventeen years ago, they were without money. Morton was sent to the Almshouse in 1893, where he died two years later. Mrs. Morton was taken care of by relatives until 1905, when they died and she was forced to go to the home provided by the city of New Haven. Her death was due to general debility.

News.

Prof. John H. Young, sometimes known as "Yunk," a well-known ventriloquist, died at his home in Charlestown, Mass., April 30, of heart disease. He had been connected with the profession for thirty years and had been managing a vaudeville company of his own since 1890. He was forty-five years old, and leaves a widow, one daughter, Pearl, two sons, Elmer and Ralph, and three brothers. He was ill only two weeks. Mr. Young had a wide circle of friends who will mourn his loss keenly.

Johnny Page, the comedian and dancer, died in Butte, Mont., on April 28, after an illness of five years. He was born at Smith's Landing, N. Y., Aug. 20, 1869, and went on the stage in Butte in 1890. During his New York debut ten years later, he played in vaudeville for a long time and afterwards appeared with Ward and Vokes the Rogers Brothers, and in other productions. His last appearance in New York was with *The Beauty and the Beast*.

Nels A. Loring, an old time hotel man of Chicago and brother of Mrs. Robert Dross, died at Chicago on April 28 of heart disease. He was sixty-two years old. Funeral services were held at Lakota Hotel, Chicago, on April 27, and burial was at Oakwood Cemetery.

Albert Lawrence, formerly in the circus business, died on April 28 at Brewster, Ill., of heart failure. Three children survive him, two of whom—E. Gerald Lawrence and Fred Dexter—are in the theatrical profession.

Will J. Hardman, the well-known comedian and song writer, died on May 4 at Seton Hospital. The funeral will take place on Wednesday, May 8, the services being held at 1908 Bathgate Avenue, at 2 p. m.

Prof. J. Harry Horner, for many years manager and house member of the Allegheny, Pa., Quartette, died on April 28, at his home in Oakland, Pa., of pneumonia. He was seventy years old.


MUSIC NOTES.

More than three hundred members of the Vienna Maennergesangsverein, accompanied by their famous conductor, Kremer and Heubner, have left Vienna for the United States, where concerts will be given in New York, Washington, Philadelphia, Boston, and other cities.

Tannhauser was sung at the second night of the Lowell, Mass., Choral Society's festival. The following were the soloists: Hermann, Landgrave of Thüringen; Oscar Leonard Huntington; Tannhauser, John Young; Wolfgang von Eckehard, Charles Edmond; Walther von der Vogelweide, Robert MacKenzie; Heinrich der Schreiber, J. H. Jackson; Elzevir, William H. Boomer; Selma, Mrs. George; Yvonne, Mabel Ware-Murphy; A Young Shepherd, Mabel Ware-Murphy.

The pupils of Carl M. Roder gave a piano recital at Carnegie Hall on the evening of April 29 to a large and enthusiastic audience. The program included "On Wings of Song," by Mendelssohn-Liszt, and *Alceste's Fantasy* by Verdi-Liszt. The recital was an exceptionally gifted pianist, possessing perfect tone, quality and splendid brilliancy.

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of execution. The assisting artists were Cora Eugene Guild, soprano; J. Ralph Stacy, basso, and Hans Knudsen, cellist.

The Kilties' Band closed their fourteenth tour, of forty-eight weeks, which included five weeks in old Mexico, in Baltimore on April 23. Over 25,000 miles were traveled, and the tour was one of the most successful ever made by the band. The band will open another trans-continental tour in Cincinnati on May 20.

SAID TO THE MIRROR.

SWEET, SHIPMAN AND COMPANY: "We note in this week's issue of THE DRAMATIC MIRROR that Grace Atwell announces that she will appear as Mary Tudor in *When Knighthood Was in Flower* at the Lyric Theatre, Memphis, Tenn., during her stock engagement at that house. We control absolutely all the performing rights to this play, and have made no arrangements whatsoever with Miss Atwell for its presentation in Memphis."

MATTERS OF FACT.

J. James (Jack) Kennedy and Helene Ward are at liberty and will not be seen with the Lyceum Stock, St. Joseph, Mo., as announced.

Frank Howard has been appointed manager of the Grand Opera House, at Jacksonville, Ill., and is now in town in the interest of his house. Mr. Howard is an old time minstrel, having been with Thatcher, Primrose and West and other well-known organizations. He will have the Grand thoroughly overhauled during the summer months.

Charles Stewart, of Stewart and Boyer, went to New Bedford, Mass., Monday to be present at the opening of the John Harrie Stock. Before returning to New York he will visit the Salapello Stock in Lynn.

Shayne and Company, the wholesale and retail fur dealers, 126 West Forty-second Street, call attention to their storage department. They insure all furs stored with them against loss or injury.

The list of plays, with paper, published in the advertisement of the Edward R. Walter Amusement Company, is of much value for the general information of managers. It contains the titles of over 200 plays for which there is pictorial printing. Although in business only five weeks, this firm has made a distinct impression in the theatrical world, particularly in the melodramatic field.

Madame Dickey, the high grade costumer, has moved from 208 West Eighty-third Street to 153 West Forty-sixth Street. Among her patrons whose gowns have attracted favorable attention, La Petite Adelaide may be mentioned.

Selwyn and Company, play brokers, 1402 Broadway, call the attention of stock managers to the following plays available for stock production: *The Jungle*, from Upton Sinclair's novel; *Bernard Shaw's Candida*, George Broadhurst's *The Mills of the Gods*, Louis Mann's *Success*, All on Account of *Ellis*, Julia Bon-Mann's *Success*, Henry Arthur Jones' *Johns*, *Johns*, and *The Second Fiddle*; Henry Arthur Jones' *Mrs. Dane's Defense* and *The Middleman*, and Henry Miller's well-known success, *Montezuma*.

Darcy and Walford, 1402 Broadway, advertise plays for stock, repertoire, or tour; also engagements in all lines.

Ed. Anderson, 40 Grand Opera House, Chicago, offers for lease his successful melodrama, *The Midnight Flyer*.

Those desiring plays or sketches from Walter Woods can communicate with Charles H. Wuerz, Columbia Theatre, Brooklyn.

Albert Andrews is at liberty, owing to the closing at Norfolk of the *Chautauque* (Southern), in which he has been playing Lieutenant-Governor Lynch. Agnes Herndon (Mrs. Albert Andrews), who has been resting, is also back in the city.

Madame E. S. Freilinger, the costumer, has just returned from Paris, where she has purchased her stock for next season. She was fortunate in securing the services of one of Europe's best designers, Mlle. Georgette Du Bois, and will hereafter be enabled to produce excellent Paris gowns right in the New York theatrical district for the stage exclusively.

F. A. Morton, who for many years has conducted an independent billposting plant in Cincinnati, last week purchased the entire business of the John Chapman Company and now controls the business exclusively in that and surrounding cities. The business has been incorporated with a capitalization of \$100,000.

For Nervous Women

Rosford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Doyle and Emerson company, Daisy Harcourt, Sheffer and Trimmer, Campbell and Kenny, Adams and Mack, Herbert Bert Lenson, Frank Whitman, Cunningham and Smith, Kimball Brothers, the Harringtons, Williams and Pullman, and Stutzman and Crawford.

Keith and Proctor's Union Square.

Ethel Levey, Harry Tate's Motoring, Lido Leigh and company, Smith and Campbell, Six Glimmerettes, Rabin's Monkeys, Lilla Selbini, Bender and Gaudier, Frances Knight, the Sawadas, Bates Trio and the Bouldens.

Keith and Proctor's Twenty-third Street.

Vesta Victoria, Billy S. Clifford, Homer B. Mason, Marguerite Keeler and company, Bernarr's Manikins, Zanell-Vernon company, Charles B. Carter company, the Aherns, Coakley and McBride.

Keith's and Proctor's Fifty-eighth Street.

Julius Steger and company, George B. Reno and company, George Wilson, Foster and Foster, A Texas Wooling, Fortune and Davis, Majestic Trio and Down in Music Row.

Keith and Proctor's 125th Street.

Nita Allen and company, William J. Kelley and company, Bernarr's Circus, Willy Pantzer and company, Willa Holt-Walshfield, Dora Martini, Wilton Brothers, Louis Jameson and Murphy and Francis.

Hammerstein's Victoria.

Katie Barry, Shean and Warren, Wilfred Clarke and company, Eight Vassar Girls, Julie McCree and company, A. O. Duncan, Hawthorne and Burt, John and Bertha Rich and Belleclaire Brothers.

Colonial.

Alice Lloyd, The Futurity Winner, W. H. Murphy, Blanche Nichols and company, Clifton Crawford, Pat Rooney and Marion Best, The McNaughtons, Metcalf Troupe, Maxsmith Duo and the Brittons.

Alhambra.

Nat M. Wills, The Rain Bears, Ed. F. Reynard, the Baggesens, Lee Harrison, Franco Piper, Work and Over, Lester and Manning and Mills and Morris.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Sie Hassan Ben Ali's Arabs, Marceline, Barlow's elephants, the Karolys and others.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S 125TH STREET.—William J. Kelley continued his extremely successful engagement, and for his third week offered another new one-act play, entitled *Bachelor's Hall*, by Oliver White. The scene is laid in the bachelor apartments of Reginald Nestor, who has just hired a new valet called Ramleh. The valet turns out to be a detective employed by the husband of an ex-actress named Mrs. Monopol, with whom Nestor is deeply in love. She visits him late at night to get back a photograph of herself, and is tracked by her husband. Before the latter arrives, Nestor and the woman come to an understanding. She tells him that she has sued for a divorce and hopes to be free the next day, so they see prospects of happiness ahead. The valet-detective gets remorse of conscience and hides the woman in what looks like a closet, but which is in reality a private elevator. She is enabled to escape, and when the husband flings open the door she has gone and he is left without the evidence that he had counted on, while Nestor beams with satisfaction. The playlet is a more or less strong argument in favor of divorce. It was easily, smoothly and cleverly played by Mr. Kelley as Nestor, Clara Blandick as the wife, E. K. James as the husband, and Fred C. Robinson as Ramleh. The author, by the way, might have chosen names for his characters less suggestive of certain brands of cigarettes and champagne. Mr. Kelley's popularity is so great in Harlem that it is no uncommon thing for him to be obliged to wait almost a full minute after his first entrance before the applause subsides sufficiently for him to begin to speak his lines. Charlotte Parry, who used to do imitations of Vesta Tilley and other celebrities, made her first appearance in New York as a protean actress in *The Comstock Mystery*. There is the usual murder, with the investigating police official, who examines the seven persons who are supposed to know something about it. Miss Parry appears as an old Irishman, a tough girl, a Swedish servant, a French woman, a child of twelve, a poor but honest maiden and a crippled boy. The piece is neatly put together, and Miss Parry plays almost all the characters she assumes with much skill. The piece is far more interesting than most of the other acts of its kind, but the finish might be improved. The changes are accomplished with great rapidity, and on the whole Miss Parry must be credited with a distinct personal success. Reginald Perry played the detective expertly, being extremely forceful without showing a trace of egotism. May Beifort sang "Dingle, Dangle, Doll," "Experience" and "The Rake's Progress," and aroused enthusiasm especially with the last named selection, which she delivers with great feeling. Fred Ray and company were intensely funny in Mr. Ray's original travesty, which is burlesque in its best form. Fred Karno's company in *A Night in an English Music Hall*, Ladell and Crouch, and Liska and Klog, with their highly amusing magical tomfoolery, also scored.

KEITH AND PROCTOR'S UNION SQUARE.—Eva Tanguay was the scintillating star of a good programme. It is extremely interesting to watch the effect of Miss Tanguay's work on an audience. She is usually on late, when people are rather tired and are thinking of supper or bed, but when this little human dynamo appears everybody sits up straight or leans forward, so as not to miss a word or a move. Suppers, beds or trains to be caught are forgotten, for what is a meal or a sleep or getting home on time compared to fifteen minutes of unalloyed enjoyment during the antics of this singularly gifted girl? One of the surprises of the week was furnished by Irvin K. Walton, who jumped from No. 2 on Monday to No. 10 on Tuesday. In spite of his poor programme position at his first appearance Mr. Walton's monologues made such a strong impression that he won a richly deserved promotion. He opens with an eccentric song and then offers a series of dialect impersonations and stories that would be hard to beat, winding up with some extremely good dancing. Mr. Walton is a very welcome addition to the list of good single entertainers. Grace Filkins appeared with James Horne in Augustus Thomas' comedietta, *A Proper Impertinence*, and both gave finished performances. Miss Filkins being as usual very charming. Mrs. S. C. Burnside was the maid, Kirby. A big hit must be recorded for James P. Kelly and

Dorothy Kent. Mr. Kelly's little encore speech was applauded liberally. Anna Laughlin sang "Went You Be My Baby Boy?" "Down in Jersey," "Don't You Want a Paper?" and "Was Beautiful" very neatly. She was assisted by Willie Salar. Perry Corvey, the smart musical clown; the Two Virgins, clever sharpshooters; the Dainty Four, singers and dancers; the Four Melvins, acrobats; Muller, Chunn and Muller, hoopists; Arnold and Glaser, dancers; Hodges and Launchers, colored performers, and the kinetograph were the other numbers.

PASTOR'S.—Charles J. Stine and Olive Evans were to have headed the bill in a new comedy called *A Bachelor's Holiday*, but on Monday Mr. Stine was seized with a severe illness and was, much to his regret, forced to cancel. The Three Coates were engaged to fill the vacancy and offered a diverting act of songs, dances and acrobatics. William A. Inman and company were scheduled to present a new act called *Hylo Jack and His Game*, but used the sketch *Recognition* instead, which met with great favor. Earl and Bartlett were a special feature, and their Celtic humor kept the house in roars. Charles Swick and Ernest J. Mack appeared in a sketch called *A Page from Life*. An old Irish janitor is surprised by a burglar, who turns out to be his long lost son. There is some comedy, with a touch of pathos as a climax. Mr. Mack is the Irishman, and Mr. Swickard as the burglar played naturally and effectively. Deltorelli and Glessando were as funny as they have been for years in their musical clowning. The Be-Anos entertained with excellent acrobatic tricks. M. E. Nibbe and Marie Bordeaux are clever as delineators of the Italian character. With a good vehicle, carefully played, they ought to move many rungs up the ladder. Karrera offered a strange assortment of female impersonations, and Lillian Murtha, Muriel Hall, James A. Dunn, Lawrence and Grace Sylvester, Burke and Urtine and the vitagraph composed the rest of the programme.

COLONIAL.—The capacity of the house was again tested at every performance last week, which was the second of the engagement of Elsie Jania, who, unlike some of the other big stars, not only draws the crowds, but pleases them thoroughly with her work. She made several changes in her list of imitations and offered short "resemblances" of Yvette Guilbert, Albert Chevalier, Ross Stah, Vesta Victoria, George M. Cohan, Eddie Fox and other notables. She was recalled several times and had to make a little speech before she was allowed to go. The laughing hit of the bill was made by the Thomas J. Ryan-Richfield company in *Mag Haggerty's Visit*, which was formerly called *Mike Haggerty's Daughter*. Mr. Ryan was at his best, and was ably supported by Miss Richfield and Phineas Fanning. A notable success was scored by Grace Hazard in her *Five Feet of Comic Opera* act. Miss Hazard has an engaging personality and a bewitching manner, and before she had finished she was everybody's pet. Emma Francis was also well to the fore with her fine dancing act, in which she is helped by two lively Arabian boys. Hawthorne and Burt paved the way for those that followed them with their smart talking specialty. Franco Piper spun his banjos most dexterously, and was well rewarded with applause. Carlotta, the Marvel; Lee Harrison, Robert's animals and the vitagraph made up the rest of the programme.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Houdini was as successful as he always is in releasing himself from handcuffs, straitjackets and other devices and drew large audiences. Joe Maxwell and company appeared for the first time at this house in *Edmund Day's sketch*, *A Night in a Police Station*. Mr. Maxwell is the sergeant on duty at the desk, and attends to the cases as they are brought in. Among those arrested are a party of five girls charged with overspeeding in an auto. They happen to be vaudeville artists, and are asked to prove their talent by singing. They do so, and the policemen, led by Mr. Maxwell, also "oblige." There is also a broken-down actor and a street wail who help the action along. The act is a really good singing turn, with a little comedy and pathos thrown in, and made an emphatic hit. Mr. Maxwell, besides singing his own solos cleverly, has trained his company splendidly, so that the voices blend very nicely. The smart little company includes Toddy Ross, Emory Bronte, Lionel Roberts, Enrico Grossman, Grace d'Aubigne, Maud Evans, Louise Hills, Gwen Jones, Virginia Carter and Hattie Rempel. Harry Lester Mason and Sam Shannon in *The Astrologer* scored a big hit, and Waterbury Brothers and Tenny, Rafayette's dogs, Nita Allen and company, Diamond and Smith and the pictures added to the enjoyment of the patrons.

ALHAMBRA.—Will M. Cressy, Blanche Dayne and company, were capital headliners, and scored a booming success in *The Wyoming Whoop*. Willard Simms and company were a close second in *Flinchers' Furnished Flat*. Clarice Vance had some new and old songs that she sang with her accustomed skill, responding to many hearty encores. De Witt, Burns and Torrance made their first appearance since their return from Europe and were given a very warm welcome. Their acrobatic skit, *The Awakening of Toya*, is as good as ever. The Vassar Girls were one of the big hits with their spectacular musical act. Nonette, the talented young violinist, is a special feature of the act, and her playing aroused the greatest enthusiasm. Jessica Cree's whistling was also well liked. Lola Cotton, in mental telepathy; the Maxsmith Duo, Murphy and Francis, and the vitagraph rounded out the programme, which was one of the best of the season.

HAMMERSTEIN'S VICTORIA.—Ethel Levey was the headliner, and her many admirers gave her a hearty welcome. The hit of the week was made by Will H. Murphy, Blanche Nichols and company, in the side splitting farce, *From Zaza to Uncle Tom*, which seems to grow funnier the longer it is played. Grace Emmett and company also came in for a big share of approbation with Mrs. Murphy's Second Husband. Will H. Fox received, as Alde Capita, pleased with her midair evolutions. Valda Surratt and William Gould, in their talking, singing and posing skit, were particularly successful, and Bina, Kings and Bina, Francis Wood and the Brittons were also on hand.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Julius Steger, assisted by William H. Pascoe, Helen Mar Wilcox and John Romano, the harpist, scored a great success in *The Fifth Commandment*. The Military Octette and the Girl with the Baton was a big feature, and Madame Theresa Benz, with her well trained horses, also scored. The bill included the American Comedy Four, Wilson Brothers, the Dancing Mitchell, Leo Carillo, Mile. Nadij and the pictures. Business was excellent throughout the week.

HIPPODROME.—Now that the warm weather is approaching the chorus girls are all anxious to take turns in impersonating the mermaids in Neptune's Daughters, and the management has made arrangements to give as many as possible a chance to take a dip. Pioneer Days is still a rip-roaring success, and the remarkable act of Sie Hassan Ben Ali's Arabs continues to attract attention.

The Burlesque Houses

DEWEY.—W. B. Watson's Burlesquers played a successful engagement and scored heavily with the patrons. The Mormons, with Watson in the leading role, and *The Bashful Venus* are the burlesques. The olio embraces Gracey and Reynolds, Millerside Sisters and Tamamoto Brothers. This week, Jolly Grass Widows.

CIRCLE.—The usual crowds greeted Bonita and Alexander Carr in *Wine, Woman and Song*, and the interest in the offering shows no sign of waning.

GOTHAM.—The Star Show Girls offered an entertainment that met with decided favor from very large audiences. This week, Champagne Girls.

MURRAY HILL.—Clark's Runaway Girls entertained large audiences throughout the week. Frank Damsel, Fred Slater and Bert Wiggins were

amusing, and a success was scored by Stuart and Turner, very clever comedienne. This week, Rents-Santley company.

LONDON.—The Alcazar Beauties, with James P. Leonard, Lawrence Crane, Billy Hart, Andy Kelly and others, made a big hit. This week, Parisian Belles.

MINER'S BOWERY.—The Innocent Maids, with Smith and Champion, Harry and Julia Seyon and Hughes and Hasleton, were well liked. This week, High School Girls.

MINER'S EIGHTH AVENUE.—The High School Girls, including Kennedy, Evans and Kennedy, and Willard and Hughes, met with favor. This week, Tiger Lillies.

HARLEM MUSIC HALL.—The Lid Lifters proved a pleasing and profitable attraction. This week, Transatlantic Burlesquers.

THE WILD WEST PROSPERS.

Madison Square Garden was not nearly large enough to accommodate the throngs that wanted to see the wonders of Buffalo Bill's Wild West last week, and disappointed patrons could be seen turning away from the entrance at every performance. The big event of the week occurred on Friday night, when 3,000 Shriners and their families and friends attended the performance in a body. Colonel Cody and Johnnie Baker are Shriners, and the party was given in their honor. One of the cowboys who had declared his intention of joining the order, was obliged to ride the bucking mule, and his efforts to remain on the animal's back were productive of much amusement. When Buffalo Bill appeared on his Arab steed, wearing a fox, the enthusiasm knew no bounds. Colonel Cody and Messrs. McCaddon, Seeley, Baker, Swemey and Mayer were the Reception Committee and did everything possible to make the other Shriners enjoy themselves. Friday afternoon of this week has been set aside as "Orphan's Day," and over 6,000 of the little waifs will be brought to the Garden to enjoy an event that they will look back to for years with the keenest pleasure. The entire graduating class of West Point cadets will see the performance some night this week. Among the distinguished visitors to the Garden last week were General Corbin, the old Indian fighter and Colonel Scott, Superintendent of the Military Academy at West Point.

HAMMERSTEIN CASE CONTINUED.

The examination before ex Justice Lawrence in the case against the Victoria Theatre, for alleged violation of the Sunday law, was continued last week. Oscar Hammerstein occupied the stand again and answered by his ready and witty answers to the questions put by Assistant Corporation Counsel Dennis, who is a brother of Jess Dandy, the comedian, and is supposed to be more or less familiar with theatrical affairs. When questioned about a singing act, Mr. Hammerstein stated that the turn came under the heading of operatic acts. The lawyer then asked the impresario if, as he said, the act was operatic, would he put it on at his Manhattan Opera House. "Not if it ruined my life," said Mr. Hammerstein. The whole programme was gone over in detail, and Mr. Hammerstein was obliged to give his opinions on many acts, and did so with the greatest urbanity. The hearing was continued on Wednesday, when Morris Meyer, a lawyer, was the only witness. He testified that he had witnessed the performance on which the action is based, and stated that the performance was very orderly and that everything was conducted in a respectable way. The case was adjourned until yesterday afternoon, when it was expected that the examination of witnesses would be concluded.

PERCY G. WILLIAMS GOING TO EUROPE.

Percy G. Williams, accompanied by Mrs. Williams, sail for Europe to-day (Tuesday) on the Kaiser Wilhelm der Grosser. Mr. Williams' trip will combine a good deal of recreation with a large amount of business. He is taking his large automobile and his chauffeur along, and in the machine will visit the principal cities of Europe, and many of the smaller places, keeping his eyes open all the time for novelties to be secured for next season. While Mr. Williams has imported very few "gold bricks" in the past, most of his European investments having turned out to be "gold mines," he feels that a personal scrutiny of the many acts that have been offered to him will be the most satisfactory method of determining what he does and does not want for his theatres and those of his associates in the United Booking Office. There is no doubt that Mr. Williams will return before the end of the summer, his pockets filled with contracts with performers that will keep up the high standard of the Williams houses.

GIRLS FALL INTO LION'S CAGE.

For some time past the Rodeo Sisters, a team of wire walkers, have been giving a very thrilling performance at the Apollo Music Hall in Paris. The wire was stretched across the top of a roofless cage, in which Wood, the lion tamer, puts his pets through their paces, while the Rodeos performed on the wire. The long looked for accident occurred on Tuesday evening last. The lion tamer had just finished his part of the entertainment, thrown down his whip and was about to step from the cage when the wire on which the girls were walking broke, and both of them fell into the lions' cage. The animals were startled at first, but after a moment sprang upon the young women, one of whom was wounded on the shoulder. The other girl fell near the trainer, who, though he had no weapon, drove the lions back until the girls were taken out of the cage. There was great excitement among the spectators and several women fainted.

A YANKEE GIRL IN EUROPE.

Edna Aug seems to have hit the centre of the bull's eye of popular favor in Europe. At last accounts, she was in Vienna, playing at the Apollo Theatre, where she is credited with having made a more pronounced hit than any other single performer that has ever played that house. It is more than likely that Miss Aug is using her knowledge of the German language with good results, and her scrubwoman specialty, in which she donates the leader with soapuds, must be excruciatingly funny in real German. Before she went to Vienna, Miss Aug played a leading part in a revue at the Folies Bergeres, and she will return to the French capital for the summer to originate another important role in a similar production. The manager of the Apollo, Vienna, has already engaged her for a return date in September.

HURT BY FALL OF CIRCUS TENTS.

During the night performance of Hargreaves' Circus, at White Plains, N. Y., on April 29, a section of the reserved seats holding 500 persons collapsed, throwing the occupants in a heap on the ground. There was a great deal of excitement, as it was feared that several people had been killed, but when the wreckage was cleared away, it was found that only one woman had been seriously injured. She kept about fifty in all, were bruised and cut by splinters. They were sent to their homes in carriages, and after a delay of half an hour, the performance was resumed.

MME. LASCELLES INJURED

Mme. Lascelles, the well-known animal trainer, now with the Wheeler Circus, was badly hurt by a lion named "Spitfire," at Oxford, Pa., last week. She was attacked by the animal as soon as she entered the cage, and had her right shoulder lacerated. She kept up her courage until the attendants had opened the door of the cage and by distracting the attention of the beast, managed to make her escape.

GEORGE H. PRIMROSE.



Photo Pomeroy, Kansas City, Mo.

George H. Primrose will close an unusually successful season on May 18. He and his minstrel company opened at Manhattan Beach, Coney Island, on June 30, 1906, and will have played for almost eleven months when closing time comes. Mr. Primrose will open his next season about the middle of August, and has already booked forty-nine weeks, most of the time being in the large cities. The company next season will be under the management of William Worthington, and will include in addition to Mr. Primrose, several of the leading lights of the minstrel world. The scenery and costumes and effects will be up to the Primrose standard.

MCARTHY FILLS A GAP.

Myles McCarthy did a graceful turn last week by accommodating Tony Pastor in one of those emergencies that are bound to occur in the best regulated theatres. The Three Coates, who were engaged to replace Stine and Evans, were out of the bill for three performances, owing to a slight delay in the procuring of a permit for the child in the Coates act. Mr. McCarthy, who happened to be in town, consented to fill the gap. It was Mr. Pastor who gave him his first real opening in vaudeville in *A Race Toward a Dream*, and as "one good turn deserves another," Mr. McCarthy and his leading woman, Alida Woolcott, offered their "good turn," meeting with great success. On Thursday evening there was quite a demonstration, made by a number of Mr. McCarthy's friends, who passed over the footlights a remarkable collection of floral offerings and as much applause as the average act gets in a whole week.

ORPHEUM CIRCUIT TO EXTEND.

C. E. Bray, personal representative of Martin Beck, general manager of the Orpheum Circuit Company, started for the far Northwest last week to complete arrangements for the buying or building of first-class theatres in Seattle, Spokane, Tacoma, and Portland. It is estimated that the Orpheum Company will expend about \$1,000,000 in the properties in the four cities mentioned.

NEW HOUSE ON PAPER.

Negotiations are said to be under way for property on the north side of Fifty-seventh Street, between Eighth Avenue and Broadway, and if they are successful a magnificent new music hall on the style of the London Alhambra will be built. Tentative plans are said to have been drawn for this house, which, if it is built, will probably be called the Odéon.

CHANGE AT HYDE AND BEHMAN'S.

The regular vaudeville season at Hyde and Behman's Theatre, Brooklyn, closed on Saturday evening last, and a supplementary season of burlesques began last evening with the engagement of the Parisian Widows. It is more than likely that burlesques will be the permanent attraction at the house in the future.

VAUDEVILLE JOTTINGS.

S. E. Foll was interviewed last week by a reporter of the Springfield, Mass. "News," and stated that it costs him fully fifty per cent. more to run his theatres than it did two years ago, owing to the increase of performers' salaries and other expenses. In spite of the extra cost Mr. Foll continues to charge the same prices for seats that he did when he started in business several years ago.

Ida Lawrence has purchased from the Edward R. Satter Amusement Co. a spectacular playlet called *Little Red Riding Hood*. A full set of scenery is included for the use of the company, and a working force of three. The book is by James H. Davis.

A new Wild West entertainment was produced last week at the Coliseum, Chicago. It is called *101 Ranch*, and depicts ranch life without any attempts at exaggeration or false effects. The attraction will play in Chicago for two weeks, and will then go to the Jamestown Exposition.

The House of a Traitor, by Edith G. Shearn, is the name of the play that Mrs. Francis L. Pryor is to use in vaudeville.

Lawrence D'Orray has changed his mind about going to Europe, and will remain here to play a sketch called *The Crafts East*, by Leslie De Courcy, over the Keith and Proctor circuit. Robert Hickman is another vaudeville recruit, and will soon appear in Lord Illintown. Both plays are being rehearsed under the direction of Gustave Frohman.

The people in the neighborhood of a Scout "theatre" on Third Avenue near Fifty-ninth Street, last week got together and summoned the authorities to court, complaining that their nerves were suffering by the continuous repetition day after day of "Poor John," by a photograph used to advertise the performance.

"Giles," the pure white colt, born in the Hippodrome stables five weeks ago, made his first public appearance last week as one of the circus features. He trotted around the ring with his mother, "Princess," and amused the children greatly.

Frances Knight, who will be the prima donna of the comic opera on the bill to play at Proctor's Theatre in Albany, this summer, is looked to sing at the Union Square theatre this week.

Miss McLaren, a new mimic, made her first appearance last week at the Union Square Theatre, giving burlesques of David Warfield, Maclyn Arbuckle, Sam Bernard, Georgia Calne, Elmer Hobson and Anna Held, and winding up with a "kid" song. Miss McLaren is self-possessed, and some of her work is very good.

Extensive changes have been made in the Park Theatre, Worcester, Mass., which was opened May 6 under the name of the New Park. It will be devoted to moving pictures.

Press Eldridge, after a successful season in minstrelsy, sails for Europe to-day (Tuesday) on the "Kaiser Wilhelm der Grosse." He will return Oct. 30, and has all of his dates filled from that time until next summer.

The sudden closing of Bennett's London Theatre and the Valentine Theatre, Toledo, forced Estelle Wordette and co. to lay off for two weeks, and besides Miss Wordette felt compelled to cancel Ottawa, not wishing to make the jump into Canada for one week.

Josephine Sebel, who is making her second appearance in Johannesburg, S. A., has been received with open arms and has been praised extravagantly by the critics. She will remain in South Africa for one year.

Mr. and Mrs. Perkins Elder were specially engaged by J. J. Murdoch to replace Henri De Vries on Sun-

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 Smith, Max, Duo—Colonial, N. Y., 6-11.
 Smith, Sue—Full's, Bridgeport, Conn. 6-11.
 Snythe, Will H.—Family, Scranton, Pa., April 23-18.
 SSVIDER AND BUCKLEY—Columbia, Cinti., 6-11.
 Temple, Ft. Wayne, Ind., 12-18.
 Song Birds—Chestnut St. O. H., Phila., April 20-11.
 Spedoni, Paul—Fontaine Ferry, Louisville, 5-11.
 Speddon and Harson—West Side, Janesville, Wis., 6-11.
 Spinnell Brothers and Mack-Palace, London, Eng., 6-11.
 June 20.
 St. Clair Sisters—Lafayette, Detroit, 6-11.
 St. Julian, M.—Bijou, Adrian, Mich., 6-11, Bijou.
 Muskegon, Mich., 12-18.
 St. Onge Brothers—Fontaine Ferry, Louisville, April 20-4, East End, Memphis, 5-11.
 Stanley and Wilson—Bennett's, London, Ont., 6-11.
 Stanley, Mabel—Temple, Prov., 6-11.
 Steger, Julius—K. and P. 38th St., 6-11.
 Stevens and Keeley—Palace, Boston, April 20—Indefinite.
 Stickton, Jack—Lubin's, Balto., 6-11.
 Stutzmann and Crawford—Pastor's, N. Y., 6-11.
 Sullivan, Mark—Orpheum, Kansas City, 6-11.
 Sully, Lew—Columbia, St. Louis, 4-11.
 Summerville, Amelia—Columbia, Cinti., 13-18.
 Suratt, Valaska—Keith's, Phila., 6-11.
 Sutcliffe Troupe—Orpheum, St. Paul, 6-11.
 Sutton and Sutton—Bijou, Jackson, Mich., 6-11.
 Swain and Powers—Star, Jeannette, Pa., 6-11, Amusement, Braddock, Pa., 12-18.
 Swartz, Frances—Grand, Newport, Ky., 6-11, B'way.
 Middletown, O., 13-18.
 Sweet Brothers—Cook's, Rochester, N. Y., 6-11.
 Sylvester, Jones, Pringle and Morrell—Maj., Chgo. 6-11.
 Taberna, The—Family, Chester, Pa., 6-11.
 Talcoits, The—Arcade, Tarzantun, Pa., 6-11.
 Tanager, Eve—Cook's, Rochester, N. Y., 6-11.
 Tanna—Auditorium, Lynn, Mass., 6-11.
 Tannous, The—Family, Chester, Pa., 6-11.

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Under and by virtue of a decree of the Circuit Court of Baltimore City, passed in a cause therein pending, entitled **Bernhard Ulrich et al. vs. Auditorium Company of Baltimore**, the undersigned, as receivers, will sell by public auction on the premises, on the Tenth day of MAY, 1907, at 4:30 o'clock P. M., All that valuable fee simple lot of ground, subject to lease as hereinafter mentioned, situated and lying in Baltimore City, and described as follows, viz.: Beginning at a point on the west side of Maryland Avenue 74 feet 7 inches north of the north side of Mount Royal Avenue, and running thence north on Maryland Avenue 118 feet 9 inches; thence west 170 feet; thence south 18 feet 1 inch; thence east 185 feet 8 inches to the northeast side of Mount Royal Avenue, which thence turns and follows a northwesterly direction; thence southeasterly along such northwesterly side of Mount Royal Avenue, following the curve thereof, 225 feet; thence south 100 feet 11 inches; thence east 180 feet to the place of beginning on Maryland Avenue.

A plot of the property may be seen at the office of **Carroll T. Boyd**, one of the receivers, 701 Maryland Trust Building, Baltimore.

The improvements on the lot consist of a large brick building, covering 180 feet in area, formerly known as Music Hall, more recently as The Lyric, designed and used for musical and theatrical entertainments, consisting of a main auditorium or hall with a seating capacity of 2,500, and stage of about 70 feet width and 57 1/2 feet depth, with well fitted dressing rooms, store rooms, and other accessories, and a smaller hall 50 feet by 100 feet in size, fitted for smaller entertainments.

At the same time the undersigned receivers under the same decree will sell the following personal property and equipment now in and used in connection with the building, viz.: 50 Large White Tables, 50 Small White Tables, 1 Kitchen Table, 1 Kitchen Range, 2 Office Rugs, 1 Office Desk, 2 Office Tables, 250 Wooden Chairs, 2,500 Seats, 1 500-Seat Dynamo, 1 600-Seat Dynamo, 1 8-foot Fan, 2 50-horse power Engines, 1 No. 2 Steam Pump, 1 110-horse power Ball Engine, 1 Steam Switchboard, 1 Collar Switchboard, 1 Watchman's Clock and Battering. The following scenery and equipment thereof: 1 Box Set with Office, 1 Palace, 1 Gothic, 2 Turkish, 1 Roman, 12 Wings, 4 Backdrops, 2 Backdrops, 50 Sets of Lines, Pulls, Ropes, Ralls, 2 Ice Chests, 6 Mirrors, 4 Wire Screens, 30 Music Racks, 25 Fire Buckets, 6 Fire Extinguishers, 4 Chandeliers, Electric Fixtures, 5000 Feet of Platform, Velvet Curtains and Draperies, 1 Ticket Box, 1000 Seats, 1 50-horse power Engine.

For title see the following deeds to the Auditorium Company of Baltimore, respectively dated and recorded among the Land Records of Baltimore City in the office and folio here mentioned: Deed from **Hollins McKim**, dated May 28, 1902, J. R. 1902-629; **Hollins McKim, Jr.** and wife et al., May 28, 1902, J. R. 1902-630; **Robert McKim** and wife, May 28, 1902, J. R. 1902-631; **John A. McKim**, May 28, 1902, J. R. 1902-632; **Robert McKim** and wife, May 28, 1902, J. R. 1902-633; **Robert McKim** and wife et al., May 28, 1902, J. R. 1902-634; **Joseph S. Smith**, June 4, 1902, J. R. 1902-635; **Frederick Starnes** et al., June 4, 1902, J. R. 1902-636; **Frederick Starnes** et al., May 9, 1902, J. R. 1902-637; **Frederick Starnes** et al., May 9, 1902, J. R. 1902-638.

The aforesaid property, both real and personal, is subject to a lease to **Frederick Starnes** and **William Knabe**, dated the 1st day of October, 1902, and recorded among the Land Records of Baltimore City in Liber B. O. No. 2040, folio 107, by the terms of which lease (for a full understanding of which terms prospective purchasers are referred to the lease) the said **Frederick Starnes** and **William Knabe**, were granted a leasehold interest for the period of five years from October 1, 1902, with the privilege of renewal for an additional term of five years thereafter, at an annual rental of two thousand five hundred dollars (\$2,500) and some payment by the lessees of taxes, water rent and insurance, and the property, both real and personal, will, under the decree aforesaid, be sold subject to said lease.

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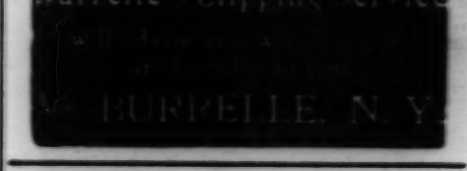
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